Vogue

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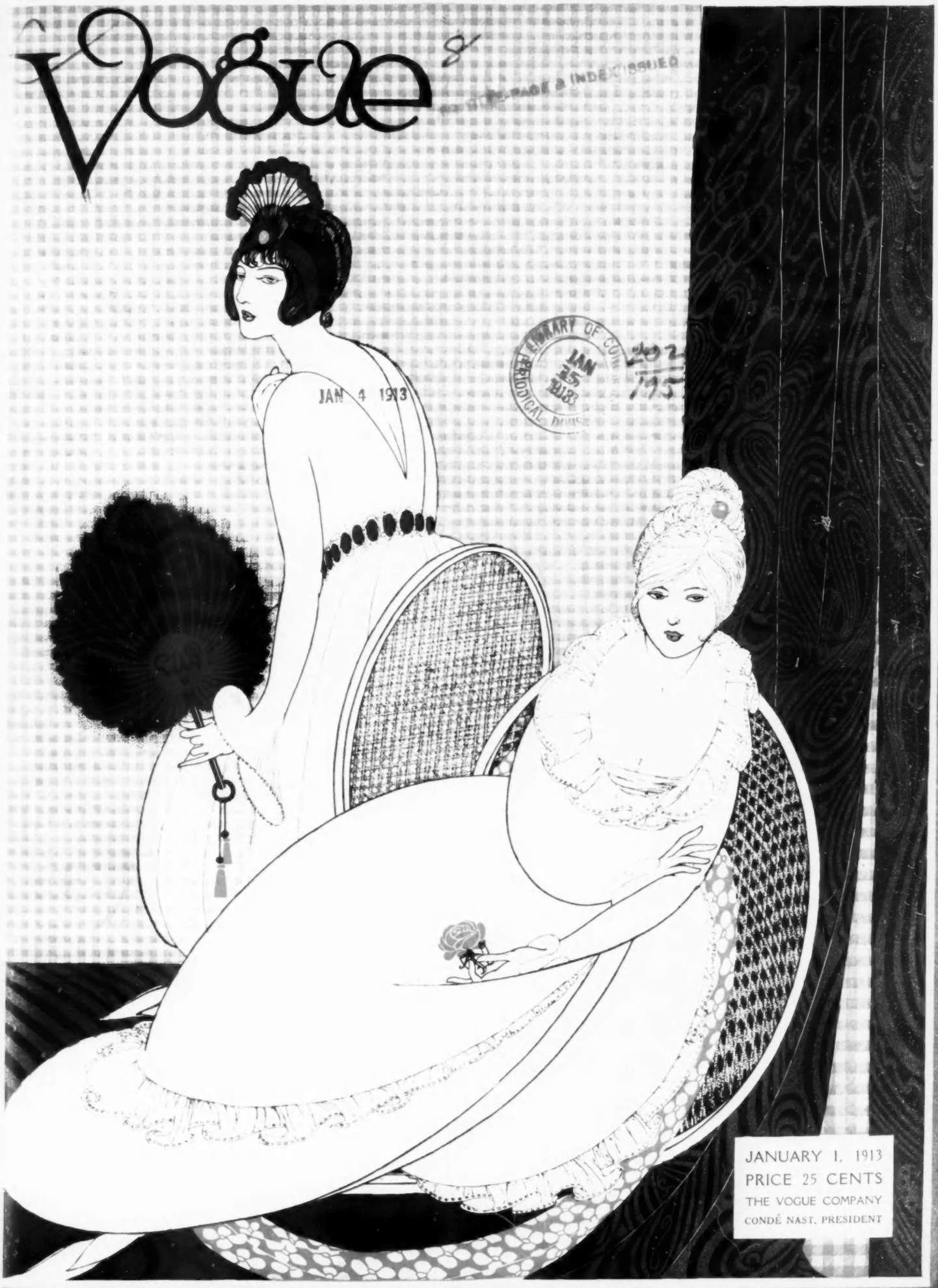

JANUARY 1, 1913
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST, PRESIDENT

TT 500
V7

Stevens-Duryea
"Nearly a quarter-century of leadership"
You have wondered why some one maker did not build-in those "extra touches" that you know belong to a fine motor-car.
Ownership of a C-Six gives you just the car you have always wanted.
$4500 to $5950. Catalogue on request
Illustration shows seven-passenger touring car, $4750
Stevens-Duryea Company
Chicopee Falls Mass
"Pioneer Builders of American Sixes"
THREE POINT SUPPORT
UNIT POWER PLANT

TIFFANY & CO.

RESET AND RECONSTRUCT
JEWELRY IN MODERN STYLES

EXECUTE SPECIAL WORK IN THEIR DESIGNING AND MANUFACTURING DEPARTMENTS; SILVERWARE, JEWELRY STATIONERY, HERALDRY, BOOK-PLATES BRONZES, TABLETS, MEDALS

THE MAIL ORDER DEPARTMENT OFFERS SATISFACTORY FACILITIES TO THOSE WHO CANNOT PLACE THEIR ORDERS IN PERSON

FIFTH AVENUE & 37TH STREET
NEW YORK

Make this Resolution and you never will be tempted to Break it

"I will wear '*Onyx*' Silk Hosiery throughout the New Year"

"ONYX" Hose represent Worth, not Cheapness. They are made for the thinking purchaser who is satisfied to pay for True Worth. The experienced and independent buyer is willing to pay the price when the Value is provided. For this reason you are entitled to make the above Resolution about "ONYX" Hosiery.

SILK HOSIERY FOR WOMEN

No. 251—Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top. Black and all colors. A wonderful value, the utmost obtainable at

$1.00

No. 498—An "ONYX" Pure Thread Silk, in black and all colors; 29 inches long. Extra wide and elastic at top, while the "Garter Top" and sole of Silk Lisle give extra strength at points of wear, preventing garters from cutting and toes from going through.

$1.50

No. 106—Women's "ONYX" Pure Thread Silk—the extraordinary value—best made in America. Black, white, tan, gold, pink, sky, emerald, taupe, bronze, American beauty, pongee, all colors to match shoe or gown. Every pair guaranteed.

$2.00

SILK HOSIERY FOR MEN

No. 217—Men's "ONYX" Black and Colored Silk. Extra heavy weight, with "Stop Run Top," high spliced heel and reinforced heel, sole and toe; special intersplicing. The most remarkable value ever shown at

50c.

No. 515—Men's "ONYX" Pure Silk in black and all colors. "Dub-l" lisle sole and high spliced heel. Best for the money.

$1.00

No. 620—Men's "ONYX" Pure Silk, in black and colors. Lisle lined sole and high spliced heel. Best for the money.

$1.50

"*Onyx*" Trade Mark *Hosiery*

Sold by good merchants everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer or send postpaid any number desired. Write to Dept. I.

Wholesale **Lord & Taylor** *New York*

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Advance Spring Models

Women's Waists

At Special Prices

Sizes 32 to 44 Bust

No. 10—WHITE SILK CREPE DE CHINE WAIST, open-front model, low collar, piped with old rose, blue, green or white, four-in-hand tie, glass buttons, long sleeves. *Value* $9.75 **7.50**

No. 12—HAND-MADE WAIST, white French voile, buttoned-front model, with hand-embroidery in blue and white, rose and white, or tan and white, front trimmed with striped voile and hand-crochet buttons in colors to match, flat collar and frill of shadow lace, sleeves trimmed to match. *Value* $18.50 **12.75**

No. 14—HAND-MADE WHITE FRENCH VOILE WAIST, all-over hand-embroidered, fastened in front with hand-embroidered scalloped edge and crochet loop buttons, yoke outlined front and back with hand-embroidered scallops, flat collar and long sleeves, edged with Venise lace. *Value* $19.75 **14.50**

No. 18—WAIST of Ratine-striped white voile, new French shoulders, fastened in front with crochet loop buttons, flat collar and cuffs of old blue and white voile; same model, all white. *Value* $12.50 **9.75**

No. 16—HAND-EMBROIDERED WAIST, white French voile, tucked and hand-embroidered in dainty design, front and back inserted with veining, trimmed with hand-crochet buttons. *Value* $9.75 **7.50**

No. 20—WHITE SILK CREPE DE CHINE WAIST, fastened in front with pearl buttons and loops, chiffon frill plaited and hemstitched, waist tucked back and front, hemstitched Byron collar. *Value* $12.50 **7.95**

SOME DAINTY, EXCLUSIVE MODELS IN FRENCH AND DOMESTIC LINGERIE REDUCED IN PRICES FOR THE MONTH OF JANUARY

Number Two—"Recamier" sleeveless model; domestic gown of sheer batiste, trimmed with wide Valenciennes laces, embroidery and wide ribbon.
Regular $3.50; reduced to $1.95.
Same model in crepe de chine; regular $8.75; reduced to $6.95.

Number One—Domestic combination of French batiste, fine Valenciennes lace insertions back and front.
Regular $2.95; reduced to $1.95.
Same model in crepe de chine; regular $6.75; reduced to $4.95.

Number Three—"Sylvia" model French gown of sheer nainsook, strictly hand-made and hand-embroidered. Trimmed with "Binge" lace.
Regular $5.95; reduced to $4.50.

Number Four—"Cleopatra" model French gown of fine sheer batiste, exquisitely hand-embroidered and lace-trimmed, with deep empire of satin ribbon. Regular $9.75; reduced to $7.50.

ALL ORDERS RECEIVED BY MAIL WILL HAVE OUR IMMEDIATF ATTENTION, AND THE ARTICLES SELECTED WILL BE SENT EXPRESS OR POSTPAID

Number Five—"Corday" empire model of sheer batiste, fine embroidery and Valenciennes laces.
Regular $5.75; reduced to $3.95.
Same model in crepe de chine; regular $10.75; reduced to $8.95.

BONWIT TELLER & COMPANY

FIFTH AVENUE, NEW YORK

Paris:
42 Rue de Paradis

Philadelphia:
13th and Chestnut Sts.

Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

IMPERIAL OSTRICH FEATHER CO. 338-6th Ave., N. Y. Specialists—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 35 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 20th St., corner Rittenhouse, Philadelphia, Pa.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE
Makes a Specialty of Dancing Dresses at moderate prices. Misses 6 to 16 years. 421 Boylston Street, Boston, Mass.

CHILDREN'S UNIQUE FROCKS. We will call at your home or send sketches designed particularly for your children. Correspondence invited. The Design Shop, 118 E. 28th St., N. Y.

FLEUR-DE-LIS, 1518 Michigan Ave., Chicago, Ill. Baby's Gift. One dress, hand made, beautifully boxed, $10 and up. Our designs are known and esteemed from Maine to California.

Infants' Layettes—Children's Dresses
Stamped ready to embroider and make up. No other patterns necessary.
Hurm Art Shop, 277 Fifth Ave., N. Y.

BABY'S LONG DRESS
Beautifully made, lace tucks, ruffle. Sent prepaid, $8.25. Needlework Dept., Y. W. C. A., 14 W. 45th St., N. Y.

China and Cut Glass

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 151 W. 57th St., N. Y.

JUNGLE FOLK PLATES
Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

LOUISE LEWIS, 452 5th Ave., Knox Bldg., N. Y. Special foot massage and all ailments of the feet scientifically treated. Expert Manicures. MA BELLE Toilet Preparations.

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**
No orders accepted for less than four consecutive insertions.
Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

$1257.50

The Record of a Year and a Day's Advertising by Mr. Leon P. Bailly

A naturalized American is Mr. Leon P. Bailly—indeed, one could truthfully call him a naturalized Yankee. He is of the type that "makes things go." Witness, if you please, the success of his advertising in the "Shoppers' & Buyers' Guide."

Mr. Bailly conducts the only shop in New York that offers lingerie—real French lingerie—exclusively. He has no side lines. His cousin, M. Jules Bailly, is the head of a local lingerie manufacturing center in France; and Mr. Leon Bailly has therefore no middleman's profits to pay. He imports direct from the makers; he sells direct to the wearers.

On December 1, 1911, he started to advertise in the "Shoppers' & Buyers' Guide." A year and a day later—on December 2, 1912—he cast up his accounts and found that his advertising (which had cost just $50) had yielded precisely $1257.50 in direct orders by mail.

> "This sum of $1,257.50," writes Mr. Bailly, "represents only my mail orders. It does not include the orders I have filled for women who have come directly to my shop; nor does it even include second and third orders from customers brought to me in the first place by VOGUE.
> To anyone who has a first-class article to sell at a decent price; to anyone who has the patience to give advertising a fair trial, I would simply say: *"Advertise in the "Shoppers' & Buyers' Guide" of* VOGUE!"

That phrase about giving advertising a fair trial caught our attention. We called on Mr. Bailly at his shop at 366 Fifth Avenue to ask him about it.

"Are we right in assuming," we inquired, "that your replies from the 'Shoppers' & Buyers' Guide' came slowly at first?"

Mr. Bailly laughed. "I had only two or three inquiries during the first two or three months!"

Knowing that Mr. Bailly's first year's advertising had brought him $1257.50 worth of mail orders, we—but the moral of this little story is left to the reader.

Cleaning and Dyeing

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 223 W. 14th St., and 115 E. 34th St., N. Y.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dumand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Cleaning and Dyeing—Cont.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

REAL LACE CLEANING exclusively, also REPAIRING and REMODELING. F. J. KENNY, 4 E. 46th ST., N. Y. Established 1882.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Greeley.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

GOODWIN
Corsets of every description. Ready to wear from $5, and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

MME. BARCLAY, MODART, Front Lace Corsets. Also original designs of custom made back laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP
506 Fifth Avenue, New York.
Telephone 1110 Bryant for
Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N. Y.

Nu Hip Reducing and Abdominal Support Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood. Lewis, 18 W. 34th St., N. Y.

Lines and Poise you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

Dancing

ALVIENE High Art Ballet School Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

BROADWAY DANCING ACADEMY. All styles society, stage dancing taught privately. Specialty dances, Tango Argentine, etc. Private classes all hours. Prof. Saato, 87 St. & B'y, N. Y.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

PAINTING AND DECORATING
CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

"PRESERVED FLOWERS" Keep their freshness—need no water. Have the delicious odor—see descriptions under Specialty Shops. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED ROSES" Stems 16 inches. USED by NEW YORK'S SMART SET. Varieties Pink—Marchal Niel—Jack—$6.50 doz. X Pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED CARNATIONS" Stems 16 in. Retain cool feel, delicious odor. Varieties pink, day break (white flecked with pink) $3 a doz. X pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

FLORAL DECORATIONS.
For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

(Continued on page 6)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 5)

Delicacies

SUI SIN FA
A pure, delicious Chinese candy that tastes so different and is so good. (Next advertisement tells more.)

SUI SIN FA
Each pound packed in beautiful imported Chinese container and delivered free, $1. Bertha Tanzer, 9 West 20th Street, New York.

HONEY OF RARE QUALITY and purity, Limited supply. 12 ozs., 40c. 5 & 10 lb. cans, 40c lb., prepaid. Sample 10c. J. R. Maguire, 737 East 12th Street, Brooklyn, N. Y.

Embroidery

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices. Christmas Novelties.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

UNIQUE BUREAU of Social and Domestic Needs supplies with guaranteed references, men and maid servants of exceptional ability. Protective Registry. 2708 Broadway, New York.

Entertainers

Character Parties. Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

Stormy Day Amusement Packages
For indoor, convalescent, invalid children. Unique, self entertaining, instructive. $2 up. Rhena Pugsley, 449 W. 123rd St., New York.

MARY KELLOGG, Story Dancer, will stage programs of solo and group dances suitable for large charitable entertainments. Particulars gladly sent. Winchester, Massachusetts.

ENTERTAINERS, Children, adults. "Elfin Theatre," with Cinderella, Hansel & Gretel, etc. Progressive Game Parties, Magicians, Dancers, Musicians, Singers. Dean's, 628 5th Ave., N. Y.

Fancy Dress and Costumes

MASQUERADE COSTUMES
Any period made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 133 W. 48th St., N. Y.

TEXTOR
Costumer for PRIVATE INDIVIDUALS ONLY for ball masque.
164 West 48th St., N. Y. Tel. Bryant, 4335.

A. W. TAMS, Masquerade Costumes. Largest costume plant in United States. For amateur opera, private theatricals. Branch A. W. Tam's Music Library, 1600 Broadway, New York.

Flesh Reduction

Electro-Thermal Reducing Blanket
creates a perspiration all over the body. Takes flesh away without exercise or diet. Circular. Mrs. A. K. Lewison, 105 East 15th St., N. Y.

Reducing Flesh by scientific method—thermo-electric medium and massage. Dieting not essential. Improves general health. Demonstration free. Miss Frye, 21 W. 44th St., N. Y. Bryant 3259.

Furs

FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gramcy.

Gowns and Waists

BUSSE GOWNS.
Imported Models. Gowns for all occasions. Evening coats, wraps, etc.
766 Madison Ave., New York. Tel. 3290 Plaza.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
22 West 46th Street, N. Y. Tel. 4564 Bryant.

Gowns and Waists—Cont.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE
Imported and to order gowns, blouses and lingerie. Also stock sizes.
182 Madison Ave., near 34th St., New York.

MME. ELISE from Paris.
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices. 112 East 29th Street, N. Y. Tel. 4694 Mad. Sq.

A. and M. STUHLER.
GOWNS FOR ALL OCCASIONS.
Remodeling a specialty. 182 West 88th St., N. Y.
Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

MATERNITY APPAREL
A detailed catalog profusely illustrating garments for all occasions of dress will be mailed upon request. LANE BRYANT, 25 W. 38th St., N. Y.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trousseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

DE ROHAN FRENCH MODELS. Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

ARTISTIC DRESSES
Made from your own material.
Unusual remodeling. Reasonable prices.
HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

GOODMAN SHIRTWAISTS
Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
10 West 46th St., N. Y. Tel. 4642 Bryant.

KATHARIN CASEY, GOWNS
To order for all occasions.
Evening gowns a specialty. Models for sale.
304 Madison Ave., near 42 St., N.Y. Tel. 1026 Bry.

MRS. COPELAND
offers individual gowns for the individual woman.
The Cambridge Bldg., 334 Fifth Ave., N. Y.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
160 West 84th Street, New York.

DRESSMAKER
MISS CAREY, 601 W. 144th St., between B'way & Riverside Drive, New York. Smart gowns and frocks, $12 up. Good fit and workmanship.

DE JONES: Artistic Designer of Costumes
Tailoring and Dressmaking for Gentlewomen. Every garment built for the individual and finely finished. 810 Arrott Bldg., Pittsburgh, Pa.

THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 56 West 45th St., N. Y. Tel. 5432 Bryant.

LEMAITRE & MACK
Importers.
Gowns and Fancy Tailoring.
23 West 45th Street, N. Y. Tel. 4796 Bryant.

MAGOVERN & HAGAN. We make a specialty of evening, afternoon and street gowns of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39th St., N. Y.

E. MOORE
Gowns to Order. Lingerie.
Special attention to orders from a Distance.
15 East 35th Street, N. Y. Tel. 63 Madison Sq.

REBA, N. W. Corner 87th St. & B'way, N.Y., announces January sale of gowns $10 and up, waists $3.75 and up. Evening and street coats at $15 and up

PAQUIN & FRANCOIS MODEL SUITS for $30 and $35. Charmeuse gowns, copies of imported models, $30 and $35 values for $15. Top coats $12.50. Jos. Scher, 500 5th Ave., N. Y.

EDITH THERRY, Gowns, lingerie and negligees. Young ladies' dancing frocks of exclusive designs at $15. Trousseaux a specialty. Mail orders filled. 2172 Broadway, N. Y. Tel. Schuyler 8155

AGNES VESPER. Exclusive styles in evening gowns. Models copied for all occasions. Satisfaction assured. Ladies' material accepted. 148 West 82nd St., N. Y. Tel. Schuyler 5297.

AMY MOERAN
NOVELTIES
EVENING GOWNS
176 Madison Ave., N. Y.

RENO, GOWNS. Formerly of London, late of Fifth Avenue. Your own material accepted, designed and made up. 606 West 114th St., N. Y., near Riverside Drive. Telephone 6266 Morning.

MRS. ERIKSON. Dressmaking.
Dinner, evening, afternoon and street gowns. Remodeling also done.
146 West 105th St., N. Y. Tel. Riverside 1929.

THE LABEL SHOP.
Gowns and Lingerie.
Attractive Styles and Prices.
4 West 28th Street, New York.

EMILIE formerly **LE BOUDOIR**
28 West 46th Street, N. Y.
Tea Gowns, Negligees, Blouses
Boudoir Sets from $25 up.

Gowns and Waists—Cont.

MADAME JOSEPHINE, INC.
Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
24 East 49th St., N. Y. Tel. 437 Murray Hill.

M. B. Davison, Dressmaker
Specializer in exclusive afternoon, evening Gowns and fancy Blouses.
121 West 83rd St., N. Y. Tel. Schuyler 5508.

RAGAN & DAVIS, Gowns—Importers
We make special and individual designs. Wedding trousseaux and evening gowns a specialty. 4 West 37th St., N. Y. Tel. Greeley 2827.

Hair Goods & Hair Dressing

J. Andre, importer of Hair Goods. 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, New York. Phone 5566 Morningside.

M. PERCELL, 677 Broad St., Newark, N. J. Importers of Hair Goods. All Shades, including rare blonds. Lowest prices for first qualities. Send your combings to be made up.

SPECIALTY OF MATCHING switches, transformation and toupees through leading importers assuring satisfaction, saving 20%. Write for particulars. Elizabeth Key Bates, 569 W. 182 St., N.Y.

OUTSIDE HAIR COVERINGS The latest hair goods creations of Paris, in light weights, of the best workmanship and in artistic designs. L. Lichtman, 2365 B'way, N.Y. (Corner 86th St.)

WIGS TO RENT for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F. Bernner, 105 W. 47th St., N. Y.

A. G. SEARS, Specialist Ladies' hair coloring. Any desired shade with Henna mixture. Guaranteed perfectly harmless. Price $2. Application parlors, 353 5th Ave., N. Y. At 34th St.

A. A. CAMPBELL,
8 West 33rd Street, New York.
Hair colored natural shades by an expert. Privacy. Reasonable. Investigate—it will pay.

SIMON'S HAIR SHOP
Ladies' Hair Dresser. Latest Parisian Novelties. Hair and Shell goods. Hair ornaments. Natural white and grey our specialty. 24 E. 59th St., N. Y.

LEHNERT & ALEXANDER, Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

Beautiful Hair! Cures all scalp diseases, baldness, greasy, dry, falling hair, gray hair restored without dye; references; free examination at home. Marie Jacobson, 550 W. 146th St., N. Y.

LEWIS
128 West 45th St., New York. Tel. Bryant 3618. Hairgoods. They match not only the shade, but also the quality and texture of your hair.

Mme. Elise's Preparations have stood the test of time pleasing the critical. Hair Tonic 50c & $1. Shampoo Powder 25c & 50c. E. T. McCann, Sesame Shop, 434 5th Ave., N.Y. Tel. Greeley 6421.

Jewelry

Diamonds, old Gold and Silver. Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult Antiques, jewelry repaired. Callmann, Appraiser, 47 W. 37th St., N. Y.

WEAR GOOD JEWELRY
Small rent, personal direction,
keeps ROSE OLGA TRITT'S jewelry
low priced and high class. 366 5th Ave., N. Y.

SEE FOR YOURSELF
my big stock at moderate prices.
Goods sent an approval.
Rose Olga Tritt, 366 5th Ave., N. Y.

GRACE HAZEN. Fine hand wrought jewelry. Special designs for individuals. Gems, Silver, Gold. Hand beaten silver. Pottery. Baskets. Studio 53, 119 E. 19th St., N. Y.

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MRS. RAYMOND BELL, 1 East 45th St., N. Y. Old and Modern Laces. Dainty and artistic gifts. Lace mending and cleaning. Estimates given. Laces sold on commission.

SARA HADLEY 9 East 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseaux a specialty.

MAURICE
Importer of real laces. Retails at wholesale prices —saves you 50%. Write for illustrated catalogue. 398 Fifth Ave., Opposite Tiffany's, New York.

FOR REAL FACES
See our illustrations displayed
on page 81 of this same issue.
Maurice, 398 Fifth Avenue, New York.

THE LINGERIE SHOP
Clearance sale during Jan. of designs no longer carried. Catalogue and list of reductions.
Leon P. Bailey, 366 5th Ave., N. Y.

THE LINGERIE SHOP
Retail at wholesale prices. Chemises 75c., Drawers $1.00, Gowns $1.50, Combinations $2.00 up.
Leon P. Bailly, 366 5th Ave., N. Y.

Lace and Lingerie—Cont.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

The Scuola d'Industrie Italiane—Embroideries, laces, monograming. Distinctive gifts in great variety for holiday season. Table sets; bridal accessories. 177 Macdougal St., N. Y.

KINSEY'S LINEN STORE announce their removal to 346 Madison Ave. at 44th St., N. Y. Holiday Handkerchiefs our specialty. Monograms and initials should be ordered now.

There Is No Other Lingerie equal to LA-GRECQUE in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

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GEO. ELLIS makes smart, good looking Special prices on Misses' Winter suits and gowns. filled for past seven years. Herald Square Studio Bldg., 149 W. 35th St., N. Y., near Broadway.

A. LUST, Ladies' Tailor
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED
To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

M. COWEN CO., IMPORTERS.
Tailors, Furriers, Patented and other Riding Habits. Reasonable Prices. Mail orders solicited. 7 West 38th Street, N. Y. Tel. 498 Murray Hill.

L. A. ROBINSON. Gowns and Tailored Suits. Sketches with estimates submitted upon request. Mail orders solicited.
411 N. Charles Street, Baltimore, Md.

LEITNER, Tailor and Habit Maker.
Special attention given to one-piece dresses. Tailored suits $55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

SAUL RENNECK, Ladies' Tailor
Special prices on Misses' fall suits and gowns. Personal attention given to every order.
634 5th Avenue, New York. Tel. 7283 Plaza.

JOSEPH LENGEL
TAILOR FOR GENTLEWOMEN.
MAIL ORDERS SOLICITED.
16 West 45th Street, N. Y. Tel. Bryant 6058.

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HOYT MILLINERY
Importer of Fine Millinery.
Correct style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

TURNEY
Millinery importers, 56 E. 34th St., N. Y. Individual styles in smart Winter Hats. Tailored felt and velvet hats, $5 and $10.

PRIMEROSE
28 Faubourg St. Honoré, Paris, France.
Creator of chic millinery
for gentlewomen.

SALE OF IMPORTED HATS
$15, $20 and $25 hats for $7.50.
Wonderful models and values.
J. Scher, Suite 718, 500 5th Ave., N. Y.

ELAINE & CO. are now showing latest models of Spring hats for southern wear. Tailored hats, $8 up. Flower trimmed dress hats, $10 up. 2231 Broadway, New York.

Miscellaneous

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 42rd Street, New York. With Quiller.

SURPRISE BOXES for children. Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $3. Elizabeth H. Pusey. 176 Madison Avenue, New York.

NOVELTY AFTERNOON TEA BOX
Cretonne box containing dainty menu of delicious imported Chinese confections, tea bowls, etc., for six, $2. Bertha Tanzer, 9 W. 20 St., N. Y.

FASHIONABLE FABRICS Suitings and coatings at half retail prices. Samples free upon request. Books for dressmakers. Home Woolen Mills, King St., Chambersburg, Pa.

$3.00 SWEATER COATS all-wool guaranteed fit. A coat of exceptional value. A better coat, made of Worsted, $5.50. Kremer Knitting Mills, Heed Building, Philadelphia, Pa.

MATERNITY OUTFITS. Sterilized and sealed Obstetrical Packages containing all necessary articles for confinement, from $5.50 to $15.50. Write for lists. The Clover Shop, Providence, R. I.

DO YOU WANT Chaperones, children entertained, shoppers, translators, travelers met, houses opened or closed? The Chelsea Sq. Bureau of Information, Mary Carter Nelson, 156 5th Ave., N. Y.

SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 7)

Miscellaneous—Cont.

Private Instruction for Ladies
History, Literature, History of Art and the correct use of English. Preparation for Foreign Travel. Miss Roberts, 640 Madison Avenue, New York.

A. W. TAMS MUSIC LIBRARY
Why buy music when you can rent it? Music for amateur operas, church choirs and vocal societies. Send for Catalog. 1600 B'way, N. Y.

Women's Clubs and Church Societies
are increasing their treasuries by a novel system of selling Vacuum Clothes Washers. For particulars, A. S. Daniels, 601 W. 135th St., N. Y.

LADIES' SILK HOSE 50c. $3 box of 6 pair. Lisle hose, $3 doz. English tissue handkerchiefs, $3 doz. Italian kid gloves, 2, 12, 16 button, $1.50, $3, $3.50. Harper Mfg. Co., room 509, 487 B'y, N. Y.

Mourning Millinery

HENESEY, MOURNING HATS.
Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Tel. 937 Murray Hill.

Pets

Thoroughbred toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now for Xmas. Miss Snodgrass, Parkersburgh, W. Va.

Exquisite Birthday & Wedding Presents
Angora cats make charming, gentle pets. Some trained to lead in harness. Exp. everywhere. Countess Cattery, 2331 Jackson Blvd., Chicago, Ill.

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PHOTOGRAPHS BY EARLE have a charm, a delicacy, a refinement all their own. Beautiful specimens of his work in colors on exhibition. 546 5th Ave., N. Y. Tel. 5321 Bryant.

BRADLEY STUDIOS
435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

THE LILIAN GEORGE STUDIOS
Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

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Artistic and Distinctive Photographs of Country Houses, both Interior and Exterior. 628 Fifth Avenue, New York. Tel. Plaza 71.

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MARSALA CO. Rare original 18th Century Holbein Portraits, tinted, framed, $10 to $25. Exquisite English Mezzotints, printed in colour, 150 Subjects, gold bronze frames, $10 to $30.

MARSALA CO.
Fine French Colour Prints, gold bronze frames, $5. Genuine Japanese Prints, framed, $10. Send check, leave selection to us. Express prepaid.

MARSALA CO.
Satisfaction guaranteed or money returned. Easy Payment Plan. Illustrated Catalog de luxe on request. 61 West 37th Street, New York.

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Flourishing Dining Room near Columbia University, for sale. 8 years' standing. Can be run by woman. Net income $4,000. Reasonable. Miss Lewis, 500 Fifth Avenue, New York.

THE MONOLITH
45 West 34th St.,
OFFICES AND SHOW ROOMS
at very reasonable rates.

THE MONOLITH
On the greatest thoroughfare in the world. Opposite the Waldorf and new McAlpin Hotels. All shoppers come to this street. 45 W. 34th St.

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"THE ADRIENNE,"
319-321 West 57th Street, New York. Comfortable rooms, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

Selling Agent

OVER STOCKED WARDROBES
Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit. Quality. Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glaberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

Shopping Commissions
New York

Mrs. H. Goodale Abernethy. Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT. Do you need rugs, hangings, linens, etc? I know where to purchase for you the best things at cheapest prices. 8 years' experience. 145 W. 105th St., N. Y. Tel.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2070 Mad. Sq.

Shopping Commis'ns—Cont.
New York

MRS. C. B. WILLIAMS, New York Shopping Will shop with you or send anything on approval. Services free. Send for White Sale bulletin. 366 Fifth Avenue, New York.

I HELP YOU DRESS
and shop. I select everything for you and your home. Bank references. Suzanne, Hotel Gregorian, 42 West 25th Street, New York City.

ISOBEL FREDERIC
Registered shopper. Silver, Linen, Lingerie, stationery and all lines of shopping. No charge. 152 West 79th Street, New York.

MRS. K. E. TIRNEY. Est. 1884
Purchasing Agent of every Commodity sold in the New York Market.
7 West 38th St., New York. Tel. 6719 Greeley.

BESSIE RUST
Shopping Commissions. Specializes in purchasing Children's and Misses' garments. No Charge. The Oregon, 162 W. 54 St., N. Y. Tel. Col. 8839.

Shopping Commissions
Cities Other than New York

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

LOUISVILLE SHOPPING. Samples. Estimates for simple or elaborate gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 28 Cours la Reine, Paris, France. Cable address, Lewis, Palatel, Paris.

Remember the New "Four Insertions" Rule

Two months — four consecutive insertions — is the shortest period for which "Shoppers' & Buyers' Guide" advertisements are now accepted.

To illustrate the fairness of this rule, we publish on page 15 the story of Mr. Leon P. Bailly. Read this story, and you will agree with us that the advertiser who uses the "Shoppers' & Buyers' Guide" is doing himself grave injustice unless he gives this department a fair trial.

The next available number of VOGUE will be dated February 1st, and goes to press January 1st. Orders for space must reach us on or before that day, and must call for a minimum of four consecutive insertions.

"SHOPPERS' & BUYERS' GUIDE" SERVICE
VOGUE 443 Fourth Ave. New York

Shopping Commis'ns—Cont.
New York

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MRS. J. ADDISON CLARK
Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 104 West 70th St., N. Y. Tel. 2934 Columbus.

MRS. A. W. BALDWIN
Shops for and with you without charge. 430 West 118th St., N. Y. Telephone 3880 Morningside.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING
Unusual gifts of sandalwood, ivory, jade, bamboo, china, lacquer, etc., purchased without charge. Bertha Tanzer, 9 W. 20th St., N. Y.

MRS. MARY BERGIN
Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

ZELINA SANFORD
General Shopping. Mail orders or with you. No charge. Circular. 3920 B'way, N. Y. Tel. Audubon 3780.

MRS. MARY H. FRANCE. General Shopping done for or with customers without extra charge. Infants' layettes. Mourning orders. 315 5th Ave., N. Y. Room 1107. Tel. 3192 Mad. Sq.

Tea Rooms

DURHAM RESTAURANT
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c. 7 East 32d St., N. Y.

DURHAM TEA ROOM
Convenient for tired shoppers. Tasty cakes, dainty sandwiches, hot waffles. 7 East 32d St., N. Y.

The Washington Irving Tea Room and
Little Studio Shop is now reopened in the picturesque old Irving residence. Seventeenth Street and Irving Place.

The Roof Tree Inn, 3 & 5 W. 28th St., N. Y.
The Quaintest Spot in New York amidst old world surroundings. Home cooked luncheon 50c. Afternoon Tea.

THIRTY-SEVENTH STREET TEA ROOM
Exclusively home cooking, dainty service. Southern waffles with hot maple syrup. Restful for Shoppers. 11 W. 37th Street, N. Y.

THE ROSE TEA HOUSE
Open Sundays and Holidays. Service, clubs, or a la Carte. Old Southern Recipes. Southern colored cooks. 44 West 33rd St., New York.

RIP VAN WINKLE TEA ROOMS
Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 37th Street, N. Y.

Specialty Shops

THIS ENTIRE COLUMN
DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

CHANGE OF ADDRESS. "PRESERVED FLOWERS." The interest in seeing these is so great it has compelled us to reopen our studio at 4 West 33rd St., N. Y. Austro-Hungarian Co.

"PRESERVED VIOLETS" New to America. They have the look, feel, smell of freshly picked violets. Will last for years. Prettily boxed in generous sized bunches, $2.50 X.Pd.

THE ABOVE IS AN ABSOLUTE NOVELTY
"Preserved Violets" are worn by the LEADERS OF FASHION IN NEW YORK. Austro-Hungarian Co., 4 West 33rd St., N. Y.

"PRESERVED FLOWERS" FOR XMAS
Order for CHRISTMAS NOW.
These flowers come from Bohemia.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

"PRESERVED ROSE WITH BUD"
READY TO PIN on, has the REAL ODOR. Varieties, pink or Marchal Niel. $1.50 X. Pd. Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE ABOVE MERITS Special Mention. A truly marvelous rose with bud. Fashionable New York florists marvel at it. Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS from Vienna. New York women consider these nosegays as a necessary finishing touch to the costume. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONTINUED). Three dainty pink June Roses combined with lavender flowers. $1. Express Paid. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONTINUED). A dozen small Austrian Field Roses in a superb blending of colors—Voguish—$1. Express Paid. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONCLUDED) Petite Crabapple Blossoms, "Cochet Pink," surrounded by heliotrope—Chic—$1. Express Paid. Austro-Hungarian Co., 4 West 33rd St., N. Y.

"PRESERVED FLOWERS" FOR XMAS.
We will guarantee prompt delivery and pay express. ORDER EARLY.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

"THE BLACK VELVET ROSE is being worn as a corsage ornament with all sorts of costumes by Parisian women." (Fashion note.) $2. X. Pd. Austro-Hungarian Co., 4 W. 33rd St., N.Y.

"PRESERVED ROSEBUDS," $1.50 for three X-Pd. Varieties.—Pink and Marchal Niel. Retain the actual feel and odor. Small, dainty. Austro-Hungarian Co., 4 West 33d St., N. Y.

THE ABOVE ROSEBUDS
are the most wonderful flowers we have. They will astonish and please you.

GARDENIAS $2.00 X. Pd.
FROM BOHEMIA. Wonderfully real. Worn with your furs.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

ORCHIDS WITH LILY OF VALLEY
Lavellé variety. $2.50 X.Pd.
Very rare and beautiful.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

THE NEW PARIS RED ROSE
with bud and foliage.
Not a "Preserved" variety. $1.50 X. Pd.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

AMERICAN BEAUTIES
Made of material woven by the wives of craftsmen.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

AMERICAN BEAUTIES (CONTINUED)
Stems 30 inches. Beautiful foliage. $18 a doz. X. Pd. You cannot tell them from real.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED ROSES" Stems 16 inches. USED BY NEW YORK'S SMART SET. Varieties Pink, Marchal Neil, $6.50 doz. X. Pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED CARNATIONS" Stems 16 in. Retain cool feel and delicious odor. Varieties pink and daybreak (white flecked with pink), $3 a dz. X. Pd. Aus.-Hungarian Co., 4 W. 33 St., N. Y.

LADIES: — Space does not permit us to describe all our wonderful flowers.
WE ARE SORRY.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 7)

Specialty Shops—Cont.

THE LITTLE FAVOR SHOP
479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decorations. Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

Beautiful Parisian model Robespierre neckwear. Exquisite laces $3 to $12. Beaded, embroidered, printed scarfs for holidays. Silk candle shades, sachets, etc. Jane Gray, 212 W. 85th St., N. Y.

"STUDIO SHOP for Things Beautiful" Imported peasant pottery. Brittany Ware, Holbein Prints. Peasant baskets. Korean priest robes. 96 5th Ave., N. Y. Tel. Chelsea 3878.

SIGN OF THE GREEN DRAGON. GIFT SHOP. Something new. "Billy Rumpkin" and his kitten, "Oral velvet." Lamp shades. Special ideas. 24 E. 28th St., N. Y. Illustrated catalog.

MACAFEE SALES CO. Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 252 Fifth Avenue, New York.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful for people of good taste. Gifts large and small. Van Dyck Studio Shop, 939 Eighth Avenue, New York.

Candy and Favor Shop. Select assortment of favors and Jack Horner Pies. Delicious home made candies. Try our delicious Bitter Sweets. Emma Bruns, 8 East 33rd Street, New York.

"ARNOLD" KNIT WEAR SHOP: 431 Fifth Ave., N. Y. Tel. 1081 Murray Hill. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

Expert Artistic Advice, in planning gowns, parties, dinners, holiday entertainments, etc. Artistic monograms specially designed for any purpose. De Nyson, 902 Manhattan Ave., Dayton, O.

THE BIRTHDAY SHOP
Birthday cake covers, Cotillion Favors, Place Cards and Holiday Gifts, Room 605, Silo Bldg., 546 Fifth Avenue, New York. Take Elevator.

Studios

PAINTER OF SOCIETY'S PETS
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4697.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

Toilet Preparations

MYSTIC CREAM
an ideal Toilet Cream and remedy for Chapped Hands that is in a class by itself. Send for samples. Ogden & Shimer, Middletown, N. Y.

DELIGHTFUL GIFTS
PERSIAN VIOLET TOILET WATER, daintily put up in attractive boxes, something new. Prepaid, $1.00. Mrs. R. A. Hudson, Auburn, N. Y.

M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each.
Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic. Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

QUIN-SEC ASTRINGENT. Delightful for refining enlarged pores. Makes flabby throat firm, builds up sagging muscles. Price $1.50. Quinlan, Skin Specialist, 166 Lexington Ave., New York.

MRS. VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage, Scalp Treatment, Shampooing, Manicuring. Telephone Madison Square 4854.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

Toilet Preparations—Cont.

CREME DE BEAUTE
perfect skin food, non-greasy, eliminates traces of age and fatigue. $3.60 by mail. Booklet free. V. DARSY, 14 West 47th Street, New York.

Best Ever Liquid Nail Polish. Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Philadelphia, Pa.

LEONORE'S WRINKLE ERADICATOR
Removes wrinkles and minor blemishes. Absolutely harmless, easily applied. Ten treatments, with instructions, $1.00. 25 W. 42nd St., N. Y.

Agnesian Skin & Hair Preparations
A simple home treatment. Samples and explanatory booklet sent upon request. A. C. Graves, Goldsmith Building, Milwaukee, Wisconsin.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

Mrs. Barnum's Spring and Autumn Tours. 100 days' travel through Europe and the Orient. Parties of not more than 4. References given, required. 1324 Third Street, Louisville, Ky.

Unusual Gifts

For the **Winter Cruise** or **Southern Trip,** send a Wile-Away Box filled with amusements and comforts. Each one to order. Prices from $5. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

THE MOST REMARKABLE FLOWERS
SEE OUR DESCRIPTIONS
UNDER SPECIALTY SHOPS.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

Mother Goose Surprise Box
FOR CHILDREN.
Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa.

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable gift. For particulars address
Miss Stevenson's Shop, Sewickley, Pa.

DISTINCTIVE GIFT BOXES for children of all ages for all occasions. Birthdays, parties, etc. Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

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Japanese Wistaria Bead Necklace. Delicate perfume of Japanese gardens. Oriental, Violet, Carnation or Lotus in dainty box $1.50 postpaid. Christine, 186 Christopher St., Montclair, N. J.

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GIFTS OLD AND MODERN
from foreign lands at reasonable prices. The Little Studio Shop in Washington Irving's house. Seventeenth Street and Irving Place, New York.

FOR OPERA AND THEATRE
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The Chanmoore Auto Hats and Bonnets
Artistic. Practical and Beautiful.
Price Ten Dollars. For sale at The Lilian George Studios, 5 West 58th St., N. Y. Tel. 4876 Plaza.

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

HANDSOME near Seal coat; length 52 inches, trimmed all around with 8-in. band of Black Lynx, including collar and cuffs. Practically new. Cost $200; sell $100. Size 36-38. No. 814-A.

LAVENDER liberty satin evening dress. High and low neck waists trimmed with heavy cream lace. Size 38. Cost $250; sell $70. White broadcloth Opera coat, trimmed with heavy lace. Cost $150; sell $40. All worn four times. No. 815-A.

WANTED: Portions of, or complete, infant's trousseau (first size). Slightly used no objection, provided in good condition. No. 123-B.

IMPORTED light blue voile afternoon or dinner dress. Soiled, but good condition. Size 38. Cost $125; sell $25. 12-year-old velour coat. Cost $50; sell $15. Boy's Tuxedo suit; $10. Size 12 years. No. 816-A.

WANTED: To correspond with fashionable young woman who is constantly renewing her wardrobe of imported or other good models. Would buy regularly if prices are low. Bust 34-36; waist 24, hips 37. No. 124-B.

RARE Chantilly lace shawl. Cost $500; sell for $200. No. 817-A.

FOR SALE: An unusually fine Indian shawl in absolutely perfect condition. Cost $1,000; will sell for $400. Arrangements can be made for inspection. No. 818-A.

FOR SALE Charmeuse dinner gown, champagne color. Short steel cut tunic. Size 38. Made in Paris. Cost $160; sell for $75. No. 819-A.

FOR SALE: Black pony coat; size 38. Cost $200; sell $45. Automobile coat. Blue wide wale serge. Size 38. Cost $40; sell $15. C. O. D. on approval. No. 821-A.

WANTED: Large steamer trunk, lady's leather bag, about 18 inches. Also long, warm, motor coat. Bust 38-40. Must be best quality, good condition, and bargains. No. 125-B.

FOR SALE: A rare old black chantilly lace shawl in absolutely perfect condition. Never worn. Sufficiently large for over dress and waist drapery. Price $35. No. 822-A.

Wearing Apparel—Cont.

WANTED: Negligee gowns, suitable for wear in Florida, must be late models, and in first class condition. Bust 36 and 38. Also boys' suits for three and five years. No. 126-B.

EXQUISITE thread lace shawl. Perfect and rare. Cost $500; sell $250. Superb Ostrich feather fan. Very large. Never used. Sell $50; value $75. No. 825-A.

WANTED: One genuine black Lynx pillow muff. Must be in perfect condition and a big bargain. No. 127-B.

INFANT'S layette. Hand made. Complete and never been used. Cheap for cash. No. 826-A.

ECRU lace robe with long panels and hand worked flowers of braid and applique. In excellent condition. Recently purchased for $110. Will sell for $70. No. 827-A.

Miscellaneous

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Professional Services

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Furniture

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A LADY wishes to sell dining room table, mahogany, with extension leaves. Six mahogany chairs and mahogany side table with drawers. Price for set $125. No. 824-A.

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Also Available in
Sizes for Small Women,
Bust 32 to 36

White satin slip, soft panniers and waist of delicate shadow lace, sash and French flowers of pale colors,

$28.50

White chiffon over white satin, fischu, panniers and band of white chiffon embroidered in silk pompadour flowers, sash of pink or blue, waist of chiffon, net and shadow lace, knot of fresh flowers,

$37.50

Slip of soft satin, tunic and waist of side-plaited chiffon, girdle and buttons of black velvet. May be had in evening colors,

$22.75

Chiffon cloth frock over china silk slip. Entire frock is side-plaited, trimmed with shadow lace and chiffon roses at the belt. May be had in white and evening shades,

$15.50

Copy of a French gown in crepe de chine, side-plaited, waist of white chiffon and shadow lace, with touches of the crepe and small rhinestone buttons. May be had in white and light colors,

$29.75

STERN BROTHERS

West Twenty-Third Street NEW YORK West Twenty-Second Street

The Spotswood Design

A New Pattern in Table Silver—
includes knives, forks, spoons, and
fancy individual and serving pieces.

Spotswood Silver is as dominating in its way as that haughty old Governor who forbade the Appalachian Mountains to shut off Virginia and extended the boundaries of his Colony to the Valley of the Shenandoah.

The adventurous dignity of the "Spotswood" design places it in the front rank of Colonial patterns, yet it also embodies the spirit of Robert Adam, who in the mid-Georgian period influenced English Silversmiths to a revival of classic taste

For sale by leading jewelers every where and bears this trade-mark STERLING

Governor Spotswood
Colonial Governor
of Virginia

THE GORHAM CO.

SILVERSMITHS
NEW YORK

GORHAM SILVER POLISH—THE BEST FOR CLEANING SILVER

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JANUARY 1, 1913

VOL. 41 NO. 1 WHOLE NO. 966

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Tell Your Newsdealer to Reserve a Copy of the

White and Southern Fashions Number

Dated January 15 *On Sale January 9*

THE mysteries of the "non-returnable" VOGUE are explained on page 83. It will probably occur to you, while reading this page, that our new system of selling VOGUE has put its editors very much on their mettle.

Therefore, gentle reader, if you receive week after next a particularly good number of VOGUE, do not imagine **that, like Topsy, it "just growed!"** We are doing it on purpose. And we are fortunate in having a subject that is exceedingly good to study and write about.

The earliest glimpse of the fashions for 1913 will be given in this next VOGUE. You know, as the world at large does not know, that you have only to go behind the scenes in those establishments which design clothes for the Riviera and our own Southland to see the veritable dress rehearsal of next Spring's mode. And when you receive the White & Southern Fashions Number you will feel that you are assisting in person at this rehearsal.

Five or six weeks hence, when everybody is eagerly discussing the new Spring styles, you will be more than a little amused to remember that you saw them first in the January 15th number of VOGUE.

GIVE THE COUPON TO YOUR NEWSDEALER

It is both possible and probable that there will not be enough copies of the White & Southern Fashions Number to go around. Page 83 tells why. But you can make absolutely sure of securing *your* copy—simply by taking half a minute to sign and tear off the coupon below, and then remembering to give it to-day or to-morrow to your newsdealer.

If you prefer, you may use the much more comprehensive coupon on page 83. But whichever coupon you use, be sure that we shall realize that you have done VOGUE a great favor.

MR. NEWSDEALER:

Reserve for me.....copies of the White & Southern Fashions Number of VOGUE, dated January 15th and on sale January 9th.

Name.....

Copyright, 1912, by Marceau

MR. VINCENT ASTOR

Mr. Astor's recent birthday marked his coming of age and his formal succession to one of the largest of American fortunes

THE LINK *between* TOWN *and* COUNTRY

To Be of the Town Yet Not in It, to Have Country Pastimes and City Pleasures, is the Miracle Performed for Us by the Motor

By WALTER PRICHARD EATON

IT is too soon to attempt a history of the social and economic changes brought about by the development of the motor car. That development is still going on, and it will, in all probability, continue until the motor car is in far more general use than at present. Consequently the changes are still going on, also. Indeed, some of the changes themselves have already changed. However, it is not too soon to sketch something of what has already taken place, both in acknowledgment of our debt to the motor, and as a hint of possible and probable advances in the future.

The writer cannot sing the joys of our modern style of touring. However, this fetich for rushing from one place to another under the delusion that one is "seeing the country," a practice exceeding popular in the early stages of motoring, is on the wane, and will some day be as extinct as the bicycle "century runs" in which we used to indulge our tired muscles and overstrained hearts during the early 90's. "Seeing the White Mountains" by tearing through them in a motor car, and reaching the White Mountains (or any other pleasant place) by motor instead of train, are two quite different things. As a means of getting where one likes at one's own time and convenience, in the privacy of a selected party of friends and in the wind of the open road, the automobile, beyond all disputation, is an unparalleled boon.

The purely sporting phase of the motor is rapidly passing. Ceasing to be a new toy, it is settling down to be a real servant. Owners of cars are no longer satisfied with rushing about from place to place for a whole vacation. The normal pleasures of golf and swimming and tramping and walking and even sitting still are reasserting themselves. People are picking out their summer resort, and motoring to it, and settling there, using their car thereafter to explore the region, to get about to the beach or the links or the neighbors. There are more cars than ever, and more use of them, but they are becoming servants, not tyrants.

"BACK TO THE LAND" BY MOTOR

And what big possibilities for better living they are opening up! In the first place, they are bringing the country close to the city, and in the second place they are doubling, tripling, quadrupling the areas available for summer estates.

Anyone who has been familiar with New York life for the past decade has noted, year after year, a perceptible increase in the length of time that town houses remain boarded up during the summer, and a very striking increase in the number of estates on Long Island, in Westchester County, and on the Jersey hills. The longer the town houses remain boarded up, the longer these outlying estates remain occupied. And it is the motor which has done it. Over the stone roads around New York (or Philadelphia or Chicago or Boston, or Atlanta, Georgia, or any large city, for that matter), a motor car, reasonably driven, can make the trip to town in scarcely more time than would be required by train, and, of course, without the attendant inconvenience. It is even quite possible now to live thirty or forty miles outside the city the year round, as the Roosevelts do, who motor in daily from Oyster Bay. Now the advantages of this are many. One of them, obviously, is the very considerable saving in expense. Even if the town house is kept for the worst winter months, the saving is great. New York is becoming more and more "difficult" as a place of residence. It grows noisier, dirtier, more oppressive every year. Most people, left to choose between life in a city house and life in a roomy, comfortable country house, with grounds and garden, do not long hesitate. But, on the other hand, New York especially, and other large cities in proportion, continue to monopolize the shops, the theatres, the opera, the dances, all the social gatherings, which are a part of our civilization and which most of us who have once tasted of them do not care to forego. Moreover, the opera and theatres are opening earlier every year, and the winter life of the cities seems to get under way almost before misty October, the best of the autumn months in the country, has passed.

From opera or theatre, a limousine, luxuriously appointed as a drawing-room, carries its occupants out into the sweet air and quiet of the country estate

DUAL DWELLERS

The motor enables those for whom choice is possible to keep their country houses and their gardens all the year, and yet to have their shops and their intellectual and social activities as well. Nobody who can possibly help it wants to rush away in the middle of the last act, or before the coffee is brought, to catch a suburban train; but when a comfortable car is ready to take one out of the dust and din of town after the last act is completed, or when the other dinner guests depart, out into the quiet of Westchester where the air is sweet and the land more spacious, one does not care to hasten back to town for good, to close the roomy house and say farewell to the yellow autumn fields. Rather we long to dwell among them till the snow flies, and to return to them in the spring as soon as it melts. Thus we can be both town and country dwellers.

The numbers of dual dwellers are increasing every day. Beautiful, park-like suburbs are being flung out into the surrounding country, not alone near New York and Boston, but even in faraway Atlanta, where Peachtree Street is now lined with fine estates for many miles from the old centers of the town—houses which twenty years ago would have been quite inaccessible, but which to-day house men and women who are daily active in the business and social life of the city.

Let us now go farther afield, into the summer resorts, where people go to escape the midseason of heat, but desire, of course, still to have their friends near them, and to enjoy a social life.

Here the motors have made it possible for great estates to spread out. Anybody within ten or fifteen miles is a motor neighbor, so there is no reason why one should not crown a three hundred acre hill with his mansion, and still be a part of the "colony." This factor is rapidly making for a more spacious and dignified type of country house, for the development of landscape gardening, for an increase in beauty of large stretches of our country-side. After all, few people love the country well enough to dwell as hermits therein. Twenty years ago he was a hermit who lived ten miles from a village. Now a place ten miles distant is just around the corner. The motor has opened up for potential country residence more thousands of square miles than we can reckon.

The inaccessibility and consequent provincialism of country life is now a thing of the past, since the convenient motor measures off distances by minutes instead of miles

DISTANCE ELIMINATED

Fifteen miles, as we have said, is nothing to a motor, yet it is all the difference between $5,000 per acre and $50 per acre in the price of real estate. Land in the heart of Stockbridge and Lenox, to take an example from the fashionable Berkshires, sells at or above the former figure. Yet less than ten miles from either town are two or three almost abandoned villages, and stretch after stretch of beautiful country-side where building sites and even houses may be had for a song.

No less than twenty years ago these spots would have seemed too remote and inaccessible. Twenty years hence they will probably be covered with pretty or even palatial summer homes. From them the motor takes one in less than an hour to the golf links, to market, to church, to society and friends. Even with much less than a millionaire's income, one can have a veritable estate, far from the madding crowd, with woods and farmlands, when twenty years ago an acre or two on an expensive village street, near a railroad, or by a strip of beach, even more expensive, if it be an exclusive one, would have had to satisfy.

THE MOTOR AS A ROAD MAKER

Though at first the opponents of the motor (among whom the writer must confess himself to have been one) thought it was making for a restless and rather ruthless life and a disturbance of sane country living, it is apparently going to work quite the other way. It is going to increase, instead of diminish, the number of dwellers in the country; it is going to be a developer of the country-side, not a desolater; it is going to raise the standard of country living.

Then, too, the taxation of motors, or, rather, the putting of those taxes back upon the roads, will mean much in the development both of the motor car and of the country. For example, the stretch of Rhode Island seaboard between Watch Hill to the west and Narragansett Pier to the east—thirty miles of beautiful coast, and inland woods, and great salt ponds—has been opened up by the mere process of macadamizing the old Post Road. Watch Hill and Narragansett may now meet, linked by the motor.

THE SOCIALIZING MOTOR

There is no lack yet of abandoned farms in New England, or of good country land almost anywhere in Eastern America, for country homes. The automobile has opened up the possibilities of such developments for rich and less rich, alike. And still we are only on the threshold of what can be, and will be, accomplished. Regions once impossibly remote can now be the suburbs and pleasant gardens of our towns and summer villages. Hamlets once forgotten will come back upon the map. More people will be able to live in the country, at least part of the year, in houses of their own, than ever before. This the motor car will do. The mere pleasure of "touring" (if it is a pleasure) is but a small and unimportant boon in comparison with such a social expansion as this. A wider, richer rural life, a doubling or tripling of the number of country homes and gardens, a greater relief from the terrible pressure of the modern city—these real boons the motor car is beginning to confer; and that is why it will prove to be an important factor in our social history.

Madame la Baronne Huet entering her limousine at her château de Lamothe Jarry in the province of Yvonne. The motor is the long-needed connecting link between the widely scattered châteaux of France

A WINTER LANDSCAPE

The soft, brown earth is streaked and patched with snow,
Dark stand the winter woods against the sky,
Through the dim fields the brook all argently
Reflects a light above the sunset's glow.
How beautiful the country colors show!
Dull amethyst shadows in the near fields lie.
The orange west has tinctured with its dye
The road stretched out before us as we go.
Too great the glory of the enchanted air;
Long hopes and lost ambitions stir and start—
We turn from heaven's high pageantry to where
The land enfolds a little house apart,
And through the dusk its window's gleaming square
With human life behind it warms the heart.

Caroline Duer

TOWN AND THE SHELTERED LIMOUSINE OR TOURING CAR AND THE OPEN COUNTRY, THESE ARE THE DIFFERENTIATING FACTORS IN MOTORING DRESS

Monna Delza, one of the most petted of Parisian actresses, a première of the Comédie Française, goes thus clad in her limousine—white broadcloth warmly collared and cuffed with white fox, and a snug little sealskin cap, softly tufted with short, black aigrettes

Madame Bongard, the sister of that remarkable couturier, Paul Poiret, and a designer of great repute in her own right. Her creations, even more than those of her brother and his other sister, Madame Groult, embody that utter simplicity and quaintness that makes them almost posterish in effect

There is nothing for the breezes to make sport of in this trim motor coat or in the snug little hood attached, nor can the most piercing winds penetrate its mustard-colored, thick, close texture. Bongard model

IN THANKSGIVING WEEK LONG ISLAND WITNESSED A SERIES OF EXHILARATING FOX HUNTS AND STEEPLECHASES HELD UNDER THE AUSPICES OF THE MEADOW BROOK HUNT CLUB

Miss Julia Robbins, becomingly gowned in velvet and fur

Mrs. De Lancy Kane Jay, daughter of Mr. Edwin D. Morgan

Mrs. Robert S. Crocker and her little daughter, Kate

Mr. J. E. Davis raising the flag for the turn in the steeplechase at Syosset

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Mr. and Mrs. Richard Stevens at the United Hunts Meet

Mr. Edwin D. Morgan, a conspicuous figure in all out-of-door sports, is an enthusiastic follower of the Middlesex hounds

Mr. Harry Payne Whitney, keen huntsman and polo player, and Mr. J. Davis, master of the Meadow Brook Fox Hounds

Long Island, the home of the oldest organized hunts in the North, is a frequent rendezvous of the Meadow Brook Hunt Club

The fox hunt drew to the recent meet at Westbury many well-known hunters who were undismayed by snow-mantled fields

Mr. Francis Burke Roche and Mrs. David Dows, whose husband rode at the Westbury meet

Copyright by International News Service

Mrs. Leo Martin holding the Relentless cup, a prize of the Syosset steeplechase

Mrs. Arthur Iselin, cloaked in furs, chatting with Mr. J. G. Milburn at the Great Neck Meet

THE FOLLOWERS OF THE HUNT WERE NO LESS HARDY THAN THE RIDERS—TWO HUNDRED AUTOMOBILES PARKED IN CHILTON FARM, AND MORE ENTHUSIASTIC SPECTATORS SWARMED OVER CORN FIELDS IN THE WAKE OF THE HUNTERS

Copyright by the International News Service

Mrs. Luis J. Francke and Mr. Leonard Jacob from a coign of vantage at the rail watching the point-to-point steeplechase at Syosset

Miss Flora Whitney, the daughter of Mr. Harry Payne Whitney, is a skilful rider, and usually attends the Meadow Brook Meets

PEACE *to the* SEXES

AN especially discordant note in the general wrangling over questions of the day is sounded in what is belligerently called the "war of the sexes." The cheap sneers against men by feminine orators are matched by the equally ill-natured comments of men who address the public on the subject of "woman." The controversy has now gained a footing in the more serious magazines, where it is being fiercely carried on. It is pleasant to note that, in the midst of all this sex dissension, a furious feminine attack upon men in which they are declared lacking in practically every estimable quality, has recently been answered by an enlightened woman who, while not denying their frailty, credits them with such worthy traits, ideals, and achievements as really belong to them.

MEN are naturally amazed at the merciless analysis to which they are being subjected, since it has not been woman's custom heretofore to shout her opinions of them from the housetops. A like reticence, however, has not been exercised by men. For generations, all sorts and conditions of men, from kings and parsons down to callow college valedictorians, have regarded the admonition of woman as one of their most cherished prerogatives. This attitude is not only churlish, but distinctly unreasonable, since the world has always been run according to man's dictation. Practically all systems of government, of religion, law, education, practically all manners and customs were initiated and have been controlled by man. He prescribed woman's place and ideals, demanded chastity and subserviency to his sex. In spite of the responsibility for her present status which therefore devolves upon him, both holy and secular writings teem with the record of his abiding dissatisfaction with her.

NOW that women, through education and economic independence, are beginning to develop ideals of their own, they, too, are taking a hand in the old practice of sex criticism. This is to be deprecated, especially as women are not without responsibility for the shortcomings of men. As the mother sex, woman has the child almost wholly under her guidance and control in its early and most impressionable years, yet the mother attitude, toward sons at least, has always been one of indulgence based upon pride in having "borne my lord a son," rather than wholesome discipline. The strict father and the weakly affectionate mother who indulges her "dear boy" are accepted as representative types of what fathers and mothers are. Undeniably each sex is largely to blame for the faults of the other, and this fact imparts an air of *"opéra bouffe"* to their caperings in the rôles of hostile critics.

THIS is an era of frank discussion, particularly of sex problems; but this phase of the matter, which needs no legislation to adjust but lies within the personal domain of every man and woman, has been overlooked. Surely the time is ripe for the sexes to lay aside their grievances and begin seriously to work for mutual betterment. Attempts at eradicating or preventing defects in character never held such promise of success as in this generation, since for the first time, as the result of years of able scientific research, valuable data in regard to underlying causes are now placed within the reach of all.

IT is infinitely pathetic to find that generations of unfortunate children have been severely and sometimes brutally punished for certain traits and habits now known to be beyond their control because the result of physical defects. Scarcely less tragic are the experiences of men and women unlovely in character and generally disliked, who are but the products of ignorant upbringing. In fact, all deficiencies and crimes may be traced to bad inheritance and unwise training. In the light of this revelation, why do not the mothers and fathers of this generation, instead of carping at each other's faults, devote at least a portion of their energy to learning what systems of training are essential to prevent the development of undesirable characteristics in youth, and thereby insure to future generations a heritage of health and opportunity?

FAULT-FINDING is an anti-social practice in which the veriest fool can excel, but character-building is an ethical service which may worthily engage the efforts of the most enlightened and spiritual minded and in which it takes much wit to excel.

A TETHER'S LENGTH FROM PARIS

At the Skating Rink, the Auteuil Chrysanthemum Show, and the Longchamp Races, We Note What Paris Regards as the Acme of Outdoor Gowning

THE Cours-la-Reine was shrouded in the thick, gray mist of a winter morning when President Fallières opened the chrysanthemum show. Madame Fallières, who always accompanies the President on such occasions, wore a suit of dark, taupe-colored cloth and a small hat of taupe velvet piled with ostrich feathers of a dull, rich, petunia shade.

The enclosure contained some fine specimens of chrysanthemums, but the most popular exhibits were the plants which were grown in fantastic shapes. The Frenchman's inborn love of decoration shows in everything that he does, from the way that he clips his tree, his hedge, or his poodle, to the way that he trims his beard. So these helpless plants are forced to grow into all sorts of ridiculous shapes. The one which bore the label *"Premier Grand Prix d'Honneur"* was shaped like a huge starfish lying flat on the ground and covered with yellow bloom.

AMONG CHRYSANTHEMUMS

Artistically, the display of chrysanthemums seen at Auteuil far surpasses that of Cours-la-Reine, for these are in the hands of the landscape gardener and brilliant colors are massed with telling effect. Cold weather never keeps the Parisienne nor the stranger that is within her gates from attending the races there. The steeplechase is sure to be exciting, and the *pesage* is made comfortable by the huge braziers of glowing coals placed at intervals. These fires burn cheerfully in the face of the most adverse atmospheric conditions and throw out great heat.

The duchesse de Brissac made a pretty picture as she stood on the terrace of the reserved tribune, so deep in conversation that she was quite oblivious that rain was falling. But Parisiennes are so accustomed to rain that nothing short of a cloudburst makes any impression upon them. The duchess, who is tall and slender, and remarkably pretty, was becomingly gowned in the violet and black costume which is sketched on the right of this page. The left side of the skirt was of black satin with a fan-shaped drapery at the bottom which was knotted at the hem on the left side of the back. A tunic of violet silk brocaded in black velvet and bordered with black chenille fringe began at the waist-line at the left side of the front, and curved down across the right knee, touching the hem in the back and disappearing under the fan-shaped drapery of black satin. The bodice was of brocade girdled with satin. A sealskin scarf was draped about her shoulders and she carried a large, sealskin muff. A tiny hat of violet satin beaver trimmed with two slender, uncurled ostrich feathers and a small meshed violet veil completed her costume. The veil was worn out of pure coquetry, for veils are not à la mode with smart afternoon dress.

Shapeless is the body of this sleeveless, sable coat, uniquely topped with a stole-like yoke

At the chrysanthemum show the duchesse de Brissac wore black satin and violet brocade

The skater, like the dancer, has learned to adapt her gait to the extremely narrow skirt

FURS WITHOUT, NOT WITHIN

The Princess Murat was simply dressed in a dark blue serge suit which consisted of a hip-length coat and a plain skirt. Her boa and muff were of sable. Her small black velvet hat was trimmed with paradise feathers, for these are still in the lead as a smart hat trimming, providing they are black, or *tête de nègre* or *chataigne*. White is no longer chic.

A fur-lined coat is behind the times, as this year all fur is worn on the outside. To be really smart one must have at least one sumptuous fur coat, though there may not be much worth mentioning beneath it. In fact, that is

Lace, once the exclusive prerogative of indoor gowning, now lends its beauty to outdoor costumes

Mme. Etienne, at Auteuil, gave her sanction to the contrasting coat and skirt enriched with ermine

the new order of things. When the coat is thrown open, an expanse of bare throat is disclosed, then a flimsy bit of tulle, a girdle at the waist, and a draped skirt open at the foot.

A surprising number of superb sable coats appeared at the recent steeplechase at Auteuil. Partly owing to the fact that sable has a longer hair than the other furs which are used for long coats, and is less supple, these coats were cut on quite different lines from the other fur wraps which have appeared this season. They were so long as almost to cover the heels and hung with a decided flare from the shoulder to the heels.

FUR COATS ON NEW LINES

One of the handsomest of them was worn by Mlle. Geneviève Vix, the popular singer of the Opéra Comique, who, in the rôle of "Manon" is delighting French audiences with the familiar opera of their beloved Massenet. This coat is shown on the middle figure on page 19. It is original in that it has no collar, no lapels, and fastens under the right arm instead of in front. A deep yoke of crosswise skins fastens on the right shoulder, and the overlapping end is drawn across the chest like a scarf and thrown over the left shoulder. The coat is sleeveless, and the large armholes at the elbow are covered with wide flaps of sable which open in the front only, and completely cover the part of the arm which is not hidden in the huge, sable muff. With this, Mlle. Vix wore a hat of midnight blue satin, with a black heron aigrette standing high on the left side.

A curious, sleeveless wrap of black velvet was worn by Mrs. Frank Gardener. In the middle of the back it was shirred onto a deep yoke with a two-inch heading, and at the heels dragged on the ground. The sides and front rounded up to the waist-line, where started a shawl collar of sable with stole-like ends that fell to the bottom of the skirt.

Edna Wallace Hopper, who was chatting gaily with some friends down in the paddock, showed her preference in furs by wearing a long coat of moleskin. Her small, black hat was trimmed directly in the middle of the back with two full tufts of black paradise, set at opposite angles, which fell to her shoulders.

THE SKATERS AT THE PALAIS DE GLACE

It is amusing to stroll into the Palais de Glace of a Friday night, and watch the people —and the dogs! For it is quite the proper thing to take one's pet along. After coffee he will guard his mistress's chair, and look very miserable while she is skating. At the Palais de Glace very fine skating is usually seen—and a great variety of costumes. One may skate in any material from chiffon to fur, providing white gloves and the proper skating boots are worn. Frenchwomen will strap on roller skates over the thinnest of high-heeled slippers, but for ice skating they demand good, stout, low-heeled boots. These may be in any color, black with khaki-colored tops, white tops, or all white.

A slender girl in a high-waisted, one-piece dress of white cloth wore white buckskin skating boots, white gloves, and a close-fitting turban of sealskin. A smart costume of black cloth showed a hip-deep yoke and the skirt made with clusters of side plaits placed front and back and on each hip. A cuirass of dead white lace was belted with old-blue satin ribbon which formed a large chou on the left side of the front. The top of the corsage and the sleeves were of black chiffon over white.

A chic costume worn by a young Frenchwoman is shown on page 19. It was of black satin with a narrow skirt, the scantiness of which did not seem to interfere with her fancy skating. Over this was worn a redingote of black satin which opened over a chemisette of white satin. This fastened with closely set, white satin buttons, and the edges were bordered with ermine. Below the crush frill of black satin, the redingote was edged with a three-inch hem *"àjour."* The wearer carried no muff, but double ruches of white tulle turned down over her white gloves and back over her black sleeves and were banded in the middle with black ribbon velvet.

TWO COSTUMES AT LONGCHAMP

Quite the prettiest colored blouse that I have seen was worn at Longchamp by Madame Etienne. This waist, sketched on this page, consists of a black moire skirt and an ermine-trimmed blouse of turquoise velvet. The narrow skirt is caught up back of the knees under a looped sash end. The blouse of turquoise velvet extends eight inches below the waist-line and is belted with black moire ribbon. The fullness is drawn toward the underarm seams and laid in plaits on each hip in both front and back to give a godet flare to the peplum. The large, velvet-covered buttons and the velvet-bound buttonholes are ornaments only, as the designer never meant that the blouse should be worn closed. The front edges, bound with ermine, open over a flimsy corsage of white tulle. The collar and muff are of ermine and the sleeves, which barely cover the elbows, are finished with wide velvet cuffs. A two-inch frill of pure white Malines peeps out from the lower edge of the cuff. A black moire ribbon is drawn tightly around the middle of the cuff, puckering it slightly, and is tied in a small butterfly bow on the outside of the arm. With this costume is worn a smart hat of black velvet with a narrow, rolling brim faced with ermine. The long tuft of black paradise placed in the back does not fall in the natural curves of the feathers, but is pressed into a shape with slightly curled ends.

In marked contrast to this is the tuft of paradise which trims the hat on the figure at the left in the same sketch. This feather follows the natural curve and droops over the brim, touching the shoulder. Indescribable richness is given to the frock of dark blue velvet by the skimpy frills of black Chantilly which trim the skirt. These are headed with inch-wide bands of mink. The skirt is evenly shirred and falls in soft folds from a high waist-line. The short coat is shaped like a bolero, and the edges are banded with mink, as are also the three-quarter, set-in sleeves. The mink boa is worn in the most approved fashion, being drawn close under the chin, with short ends hanging to the waist-line in the back.

AS SEEN BY HIM

Social Innovations Which Prove That the Radicalism of To-day is the Conservatism of To-Morrow

"AVE atque vale!" The year is dead, long live the year. Quietly and thankfully we welcome the coming of the New Year in the country, but with clatter and din in town. The public saturnalia of New Year's Eve each year becomes more of a fetich, and now, even in England, where they imitate everything American with much gusto and then class it as "too vulgar, you know," there are midnight festivities at hotels and restaurants. Pictures of these doings ornament the covers of many London magazines and are used as advertisements for certain supper rooms and places of semi-public entertainment.

The old tradition of turning over another page and making new resolutions on January first is as absurdly antiquated a notion as this bacchanalian revelry. New Year's resolutions, however, do afford an excellent opportunity to the over-virtuous to find a few humanizing faults and to the unregenerate to simulate a few redeeming virtues.

NEW FACES AT THE OPERA

This season's Opera has all its accustomed brilliancy, but with something of sadness, too. The parterre boxes are now epitomes of family history, so that it sometimes produces anything but a cheerful impression to look around and see new people in the place of the former occupants, or worse than all, to have an empty box remind us that there has been a tragedy and that one or more of those whom we were accustomed to greet are forever absent. We Saxons are rather prone to emphasize this minor note of sadness, and perhaps in the rush of our busy lives it is better, lest we too soon forget and grow hard. But when in place of a warm and vivid memory there is thrust upon our notice some visible, tangible reminder of absence and the "shows of yesteryear," the consciousness of loss seems doubly poignant.

MRS. VANDERBILT AND HER FRIENDS

I sometimes wonder if some of our worthy dowagers never tire of society. You see them like so many war horses, year after year, heroically going through the same old paces—Opera, Horse Show, Charity Fairs, and all the rest of it. And how depressingly in evidence they were at this year's Horse Show, almost overshadowing in numbers and bedizenment the shyer, younger beauties. However, there was leaven in the many new faces, and the Vanderbilt family did their best to put snap into this annual event.

Naturally there was much interest in the Vanderbilt bride, if one may call her so now, for more than a year has passed since her marriage and there is a new Vanderbilt heir. Mrs. Alfred Vanderbilt has a particular charm in her animation. The too great repose of her photographs never does her justice. She has her own circle of friends, a little different perhaps from those whom we have seen in the Vanderbilt box on other occasions, but none the less attractive. Mrs. Cornelius Tangeman and Mrs. Julian McCarty Little are among the number of Mrs. Vanderbilt's friends, one quite stunning, and the other as animated as the bride herself.

OUR MODEST VIOLETS

One rather peculiar feature of New York society, most noticeable at the Horse Show, is the manner in which girls who have not yet made their débuts are allowed to be seen not only at such informal affairs as the Horse Show, but also at the Opera and at some of the dances. It is rather a pity, I think, and at the risk of seeming old-fashioned I must say that I prefer the débutante of other days to whom everything was fresh. What if she did not always prove an interesting companion at a dinner? For that matter one should never have débutantes at dinners or, in fact, anywhere except at entertainments especially arranged for them. Now they are receiving as much if not more attention than the young women who are really out. When we take up the illustrated weeklies we see their photographs. They are snapshotted at the outdoor events, and have long eulogies in the papers and magazines. Altogether, it is most difficult to find the boundary—perhaps imaginary at best and born of a poet's conceit of the maiden "standing with reluctant feet, where the brook and river meet." There is really no sharp boundary these days between social girlhood and womanhood; the feet are not reluctant, the maiden is not a modest violet, and the "meek brown eyes in whose orb a shadow lies" have become quite boyishly frank and daring, for their owner must be ready to take any stream, hedge, or fence with the strongest of her athlete brothers.

Photo by Brandenburg Studios

Miss Margaret Baxter's wedding to Mr. Volney Foster will be celebrated January 7th

Copyright, 1912, by Marceau

Miss Isabel Vallé of St. Louis, a niece of Lady Forbes-Leith of Scotland, was a recent visitor in New York

One must admit that there is charm about the new girl of this winter—I do not mean the débutantes in the regular ranks so much as those who make Newport, Bar Harbor, or Long Island their summer home. They are a bit mannish perhaps, but their figures are straight as arrows, their eyes are clear, and their complexions are faultless. They cannot use cosmetics even should they wish to, for in their exercises and sports the colors would run faster than they do. There was a wail from Boston this year that all the girls of the season looked like boys. But how much better this little assumption of masculinity than the theatrical make-up and sophisticated air affected by young girls for the past few years. Miss Eleanora Sears is the chief exponent of this so-called masculinity, but when you see the joyous naturalness of her smile, you can understand the fascination that she exercises. Perhaps she might not thank me for saying that in those moments she is not the least bit mannish, but just wholesomely unaffected and girlish.

PAINTED LADIES

Last year there was a fad (perhaps encouraged by the peculiar shape of the hats which required make-up to give the proper effect) of using artificial pink and white in large quantities. It seemed as though the débutante was trying to emulate the variety actress and the flashy person who sang and danced in cabarets. But it was only a fleeting fancy of hers—a descent into Avernus. Every little chorus girl, dressmaker's model, and shop girl accentuated the style which she had secretly admired when she found that she was encouraged by the débutantes in the fashionable set. She plastered her face with cheap paint, wore tawdry, exaggerated head-gear, and narrow, almost indecent sacks for outer garment. There is nothing which kills a fashionable fad so quickly as popularity. The slums now have their cabaret dancers, their turkey trotters of the extreme kind, and their painted young women, but society will have none of them.

COMING OF AGE

Celebrating the coming of age of young men marks the revival of an excellent custom. It is true that Mr. Vincent Astor, most paragraphed of New Yorkers, had his twenty-first birthday very quietly. Only the newspapers celebrated the fact that on this, his twenty-first birthday, his burden of millions was handed over to him, in trust and to keep. A great newspaper even headlined the fact that his dog, garbed in a green leather collar, sat in a chair at the Ritz Carlton and listened with evident canine satisfaction to the sweet melodies played by a temperamental violinist.

Another young man, a little more juvenile

(*Continued on page 78*)

WHEN THE CURTAIN RISES

Some Costumes Parisiennes Go to the Theatre to See and Which Demand Admiration from Most Fastidious Critics

SEVERAL old-time favorites have reappeared in Paris. Cléo de Mérode is at the *Opéra Comique*, Loie Fuller and her pupils are appearing at the *Bouffes Parisiens*, and at the first *Vendredi de Fémina*, Yvette Guilbert entertained a large French audience with her rendering of ancient French songs. Contrary to theatre rules in Paris, hats are allowed at these Friday afternoon *conférences* and very smart ones are frequently seen. One of them is illustrated at the bottom of page 23. A casual glance will convince the reader that those behind the hat did not see Yvette Guilbert—but the hat was really lovely. The shape was covered with black satin, and from the left side of the front of the brim, curved gracefully two full tufts of *tête de nègre* paradise feathers.

A STAGE TENNIS FROCK

A young actress of the *Comédie Française*, which Baedecker calls "the home of classic art," is exploiting a pretty tennis costume designed by Monsieur Redfern. It is charming as a frock for the stage tennis player, but it would never stand the test of a real game. The middle-top sketch on page 23 will show that it is intended for a slender figure, as what dress is not? White crêpe de Chine, accordion plaited, was used for this frock. The short sleeves were finished with narrow frills of the plaited white crêpe de Chine while the cravat and the folded sash which confined the classic hip drapery were of crêpe de Chine in the new shade of red known as "tomato." The waist bloused prettily over a belt of white silk which showed touches of reddish silk and ornamental slides. The wide collar was of a delicate lace.

THE ART OF MADAME PAQUIN

Satin in a wonderfully brilliant, pinkish-copper color was used for the dinner gown which Madame Paquin has recently designed for Mlle. Cerny of the *Comédie Française*. This is illustrated on page 23. The skirt shows rather complicated drapery and opens on the left side over chiffon embroidered in crystal beads and brilliants. In the back, the satin hangs in fullness from the girdle and is draped in a pleasing way to the left side, where it is held in place above the knee with a rosette of black velvet. Below the rosette, the skirt hangs free and trails on the floor. Most of Madame Paquin's creations show the one-sided train. The front of the skirt is cut with a deep yoke which extends to the rosette on the left side of the front and curves up over the right hip, disappearing under the girdle. The front of the skirt is shirred onto the yoke under a satin-covered cord. The corsage is of chiffon with brilliant bead embroidery, and is girdled at the normal waist-line with folds of satin. When she wears this frock, Mlle. Cerny dresses her hair very high. It is waved and pushed so far over her forehead that her eyebrows are quite hidden. Additional hight is given by a fan-like ornament of black osprey above the pompadour.

A girdle at the normal waist-line does not presuppose the slender waist of ten years ago. Girdles are snug, but the waist retains a normal appearance and is rather prominent. When women abandoned the wasp waist, the whole poise of the body changed, and from the Grecian bend they rushed to the other extreme. In the modish silhouette the body sways slightly to one side, with the waist and hip rather prominent, as if all of the weight were thrown on one foot. Skirts are draped to accentuate this line.

ANTICIPATING THE SEASON

As I was leaving Ciro's restaurant after luncheon the other day, a young woman wearing the long coat of brick-colored ratine, which is shown on page 23, stepped out of her automobile. I recognized the coat instantly, having seen it in Redfern's show-rooms two days previously. It is extremely simple and practical and conspicuous partly because it is not trimmed with fur. Double-breasted, with square-cut, lower front corners, it could be worn with comfort in an open car and would make a desirable addition to the wardrobe for the south.

With the small hats of the season, motor bonnets are not necessary, but some people prefer them. One of Carlier's most attractive models is shown just below. It is of old-blue velvet with a shirred frill about the face. The small tabs on each side are tasseled with blue beads. A veil of old-blue chiffon is attached to the back of the bonnet and can be drawn over the face if desired.

WORN ON AND OFF THE STAGE

One of the prettiest costumes that I saw in the Bois this morning was worn by Mlle. Lucienne Guett, and is shown to the left. Mlle. Guett is gowned by Paquin and wears some charming frocks on the stage at the *Théâtre Michel*. The costume which she wore in the Bois was a simple, knee-length Russian blouse of old-blue *velours de laine*, trimmed with skunk, and girdled with black moire. In the back, an inverted plait was placed in the skirt of the blouse. Her hat of dark blue brocade was trimmed with black paradise.

Precision of cutting gives an especial distinction to the long, simple lines of this Paquin costume in which Mlle. Guett takes her morning walk in the Bois

The very modern placing of the aigrette relieves the classic severity of this style of hair banding

When designed by Carlier, the motor bonnet is always becomingly picturesque, yet none the less practical

The grace of Mlle. Cerny, of the Comédie Française, garbed in the art of Madame Paquin

A stage frock for stage tennis, but scarcely the model to stand the service of a real game

Motor coat of brick-colored ratine glimpsed on its way to Ciro's fashionable restaurant

Madame Réjane has just appeared at her own theatre in a light farce which gives her no opportunity of showing her remarkable talent, though it suffices to keep the audience convulsed with laughter. At the première I saw the head-dress which is shown on page 22. The hair is tightly banded with black tulle in heavy, turban-like folds. These are drawn low over the right ear, touching the cheek. On the left side, just back of the ear is placed a stiff, black heron aigrette.

One of the actresses wore a pretty house gown from Drécoll's. A redingote of old-rose velvet bordered with skunk was worn over the customary slip of white chiffon. At the hem it was bordered with wreaths of pink flowers; at the bust, the fronts of the redingote were laced with dull, prune-colored ribbon.

NOTED AT THEATRE AND RESTAURANT

Smart evening wraps are made of white silk velvet, with collars and cuffs of skunk, sable, mink, or any long haired, dark fur. These wraps are always lined with satin of some brilliant color.

Felt is used for outing hats only. Moire and velvet are a bit passé as hat coverings. Modish hats are made of glossy satin, ironed beaver, or of a flat plush which closely resembles it, and which is manufactured especially for hats, as also of one-toned, dark brocades.

Heavy ostrich plumes are conspicuous by their absence. Sometimes ragged wreaths of ostrich feathers encircle the crowns of small hats. Solitary ostrich feathers which closely resemble peacock feathers in shape, being slender, uncurled, and very long, are posed singly or in pairs on small hats. A single feather of this description is sometimes worn in the hair with evening dress.

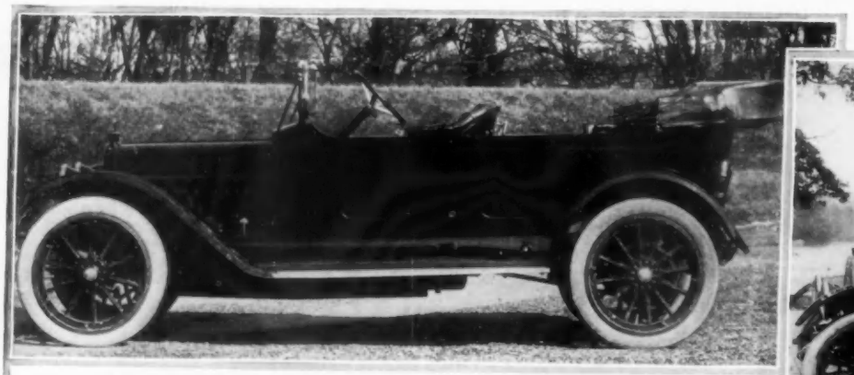
This new model reveals rather more of the coiffure than the low, closefitting hats of the early season

Modish aigrettes are made of heron, never of osprey, and always of some dark color. When osprey is used on hats it is always twisted in fantastic shapes, such as buckles, crescents, or circles, and it is always white. A smart hat of broadtail was trimmed with fronds of white osprey which encircled the crown and the edge of the brim. Used in this way, it is wonderfully effective.

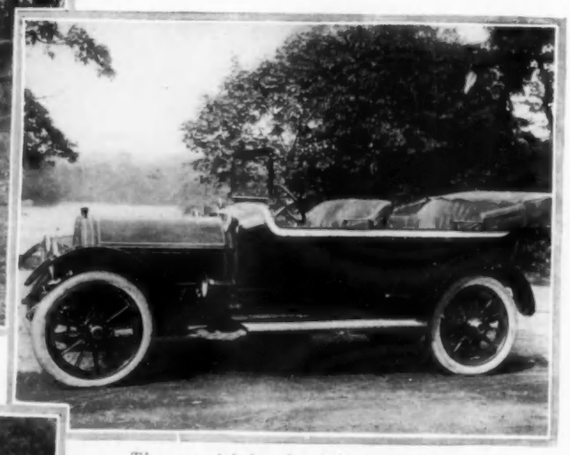
Flowers are not worn on hats. Artificial flowers are frequently seen on muffs. At a recent première at the opera a Frenchwoman who was dressed in the most gauzy materials kept her bare arms half hidden in a huge, skunk muff which had a white clematis and a bit of vine straggling over the outside of it. Flowers for the corsage are always artificial, and always enormous. They are made of silks, satins, chiffons, or velvets.

Russian blouses continue popular, the most modish being knee length and of the same material as the skirt. A gorgeous Russian blouse of yellow silk with an allover design in brilliant colors, appeared recently at a smart restaurant, creating something of a sensation.

The slashed skirt has enforced the use of stockings to match the costume. This holds good for either afternoon or evening. The slashing on a smart reception gown of royal purple showed stockings of a corresponding tint, while with an exquisite evening gown of pale blue chiffon trimmed with thin, black, thread lace were worn stockings of pale blue inset with pointed medallions of black lace. When the foot parted the skirt in walking, these looked as though they were but a continuation of the front lace panel. E. G.



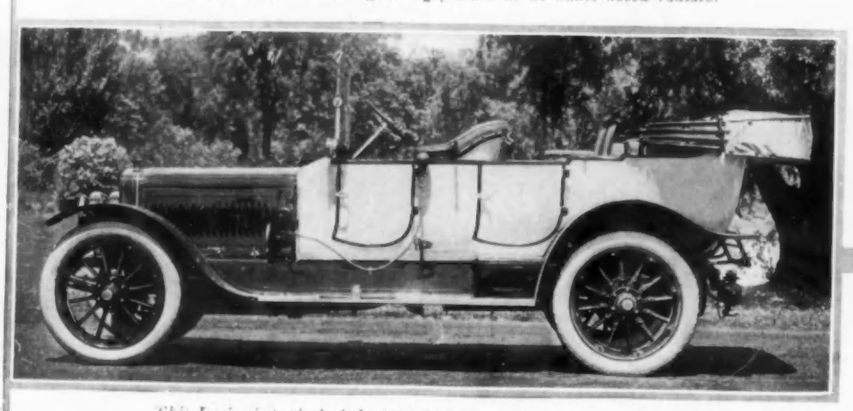
From radiator cap to top of rear seat, the Premier is an excellent example of the long, horizontal lines required in present-day cars



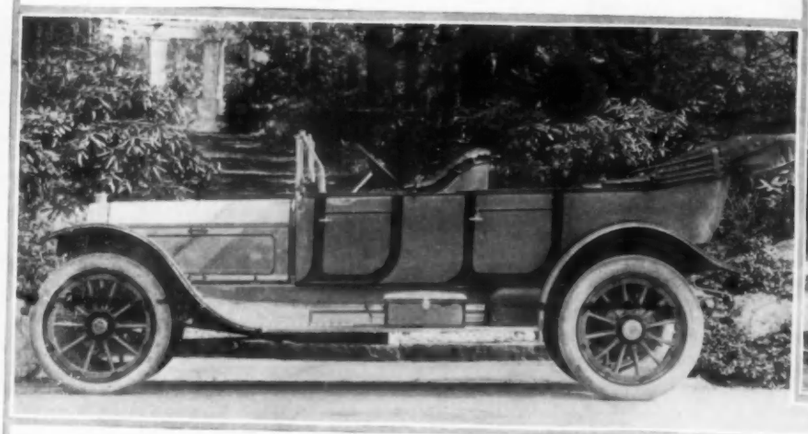
The graceful length of line in the Alco is further accentuated by the white body stripe which this car was the first to exploit

Exceptionally low and comfortable are the seats in the Metallurgique, a car of Belgium make, with a distinguishing feature in its bullet-nosed radiator

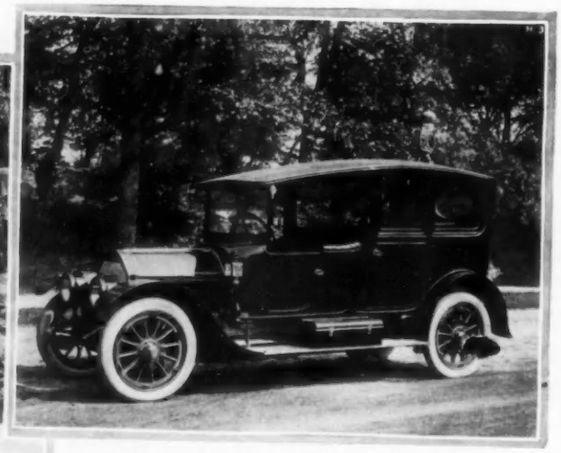
The Locomobile preserves its smooth sides by clearing the running boards of all impedimenta and placing the spare tires in the rear



This Lozier is typical of the 1913 high-powered touring car. It is a six-cylinder style which is steadily supplanting the four



A new body painting design in the broad stripes outlining the doors is observed in this Peerless, 48-horsepower, touring car



A foreign fashion taken up in this country is the use of the dipped roof, seen here on a Simplex coach limousine

THE INS *and* OUTS *of the* NEW CARS

Inside-Driven Limousines, the Practical Left-Hand Drive, Smooth-Sides and Stream-Like Lines are Some of the Offerings of the New Motor Year

By HAROLD WHITING SLAUSON

THERE are styles and fashions in motor cars as there are in any other form of art work. These fashions are quite distinct from any mechanical features and improvements that may exist "under the bonnet," and apply solely to the general appearance and lines of the car. When a certain improvement in motor design is perfected, engineers hasten to apply it, but its presence will not be noted by the casual observer, for such change will effect only the operation, safety, or efficiency of the car. But when a new style of body is designed, or a device attached that adds to the comfort or the luxury of the car, a fashion is immediately set up that will be followed, or not, by other makers, according to its reception by that autocratic aggregation, the automobile-owning public. In 1911, fore-doors were first introduced, and the innovation spread like the proverbial wild-fire until the maker who confined his models to the old design of body could scarcely hope to sell his product, excellent though the construction and general mechanical features of the vital parts might be. In 1912, torpedo bodies with their straight, stream-line effects made their appearance, and artistic design was carried to the closed cars with Colonial coupés, sedans, and the closed-front limousine or berline. To these improvements in body design were added such conveniences as self-starters and electric lights, until it seemed that nothing higher could be attained so far as pleasing appearance and luxurious conveniences were concerned.

In fair weather or foul the woman will enjoy driving the Waverley Electric coupé

A LITTLE MORE OF EVERYTHING

But as complete and perfect as the 1912 cars seemed to be, the product of 1913 proves that there is always room for improvement. These improvements may take the form of slight refinements in general outline, upholstery an inch deeper, and a general "smoothing down," as it were, of the car as a whole that makes the creations of two and three years ago seem crude and inartistic in the extreme. Therefore, while we cannot look for radical and startling changes in mechanical features or general appearance, we find that the car of 1913 possesses more of everything than its brother of 1912—more refinement, more speed, more grace, more comfort, more labor-saving devices, more power, and, in consequence, more value. The lessons learned from previous years have been applied to 1913, and the car of this new vintage has profited by every experiment that has marked the growth of the automobile industry.

For several years after the introduction of the six-cylinder car, there was much discussion among the buying public and a great diversity of opinion among engineers, as to the relative merits of the "six" and the "four." The majority of makers confined their efforts exclusively to the "fours," and with one or two exceptions, those who marketed a "six" did so to satisfy the demands of a few purchasers who wanted "something different," or who desired higher power without the increased cylinder dimensions that would be necessary to obtain this from a "four." But now there is no doubt as to what the public demands; the "six" has been coming stronger and stronger each year, and now the approaching season will find more of this type on the road than ever before.

The left-hand drive and control have been introduced in the luxuriously appointed interior of the Baker Electric brougham

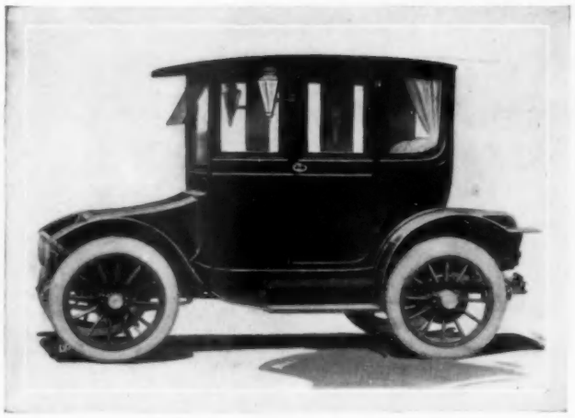
ADVANTAGES OF THE "SIX"

The arrival of the "six" necessitates the use of a longer hood or "bonnet," and makes possible higher powers with the same cylinder dimensions than is possible in the case of a car driven by a four-cylinder motor. These conditions have produced two apparent effects on the 1913 cars; the wheelbases are longer, which means a larger car, and the body is low and rakish and so has the appearance of possessing the increased speed which it really does attain. While the effect of the increased wheelbase may not be to increase the carrying capacity of the car (standard accommodations still being five and seven for the small and large touring cars, respectively) the tonneau is rendered much more roomy, and the comfort of the occupants is thus greatly increased. Besides roominess the car possesses deeper and more luxurious upholstery, with the result that a two-hundred-mile trip may be made in one day with less attendant fatigue than resulted from a tour of half of that distance in a car made three or four years ago.

EVOLUTION OF THE LEFT-HAND DRIVE

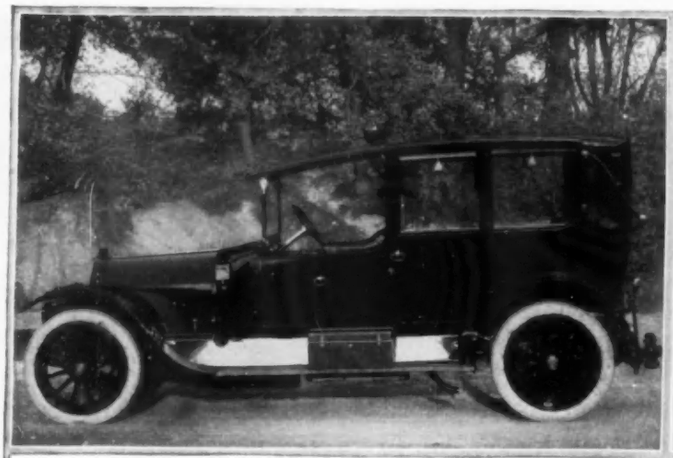
One of the innovations in motor car design that was inaugurated by several daring designers a few years ago, and that is now being followed extensively in the 1913 models, is the location of the driver's seat. The American custom of turning to the right to pass vehicles coming from the opposite direction made it advisable that the driver should sit at the right side of his carriage in order the better to observe the space between him and the deep ditch that formerly bounded both sides of all country roads. This custom was extended to motor cars, and the "right-hand drive" has always been the standard design of automobile control. As the average human being is right-handed, and as the early methods of transmission and brake control were somewhat complicated to the novice, the operating levers were placed at the right of the driver's seat. This naturally interfered with entrance to and exit from this side, and thus both the driver

(*Continued on page* 27)

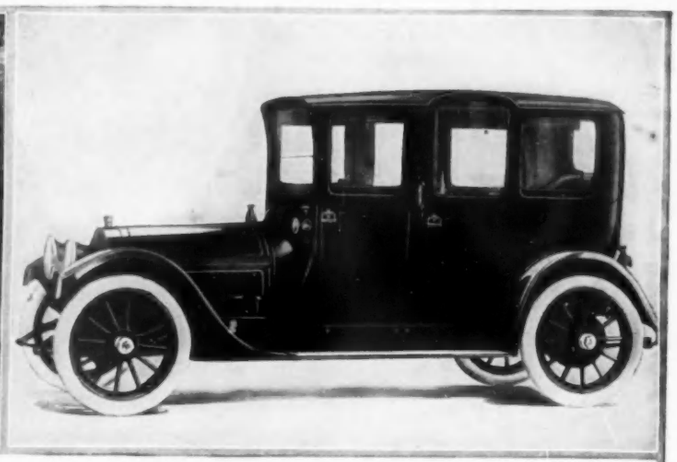


The glass enclosure of the Baker Electric brougham affords the driver a complete circle of vision

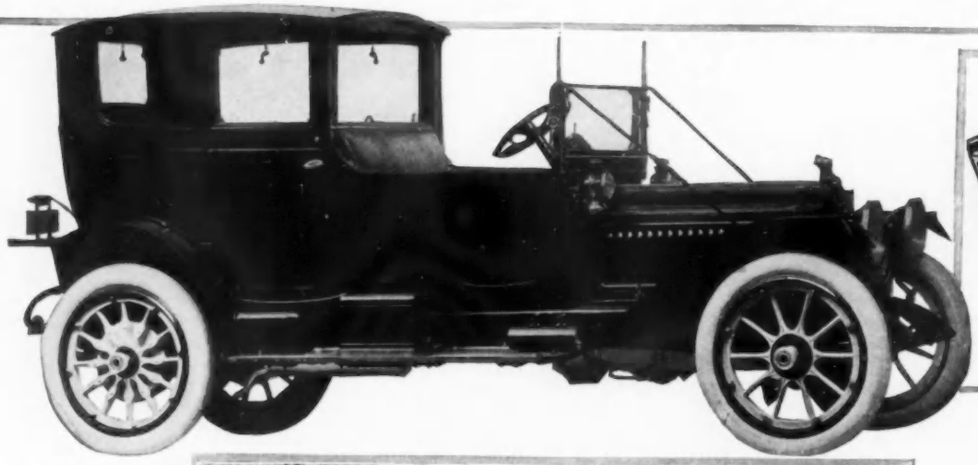
The Flanders Electric coupé has an old Colonial coach body placed on a modern, low, and safe chassis



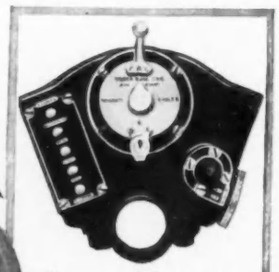
Several new features has the Simplex landaulet —a sloping engine hood, dipped roof, and unusually wide windows for a car of this type



A new departure in this completely enclosed, Stevens-Duryea, five-passenger car is the making of the body and hood all in one piece



A smart equipage for shopping and calling is this coupé designed by the Packard Co.



The control board the Packard has transferred to the steering column

In the berline, the most luxurious and expensive kind of body, passengers and driver are completely enclosed. A 1913 Cole model

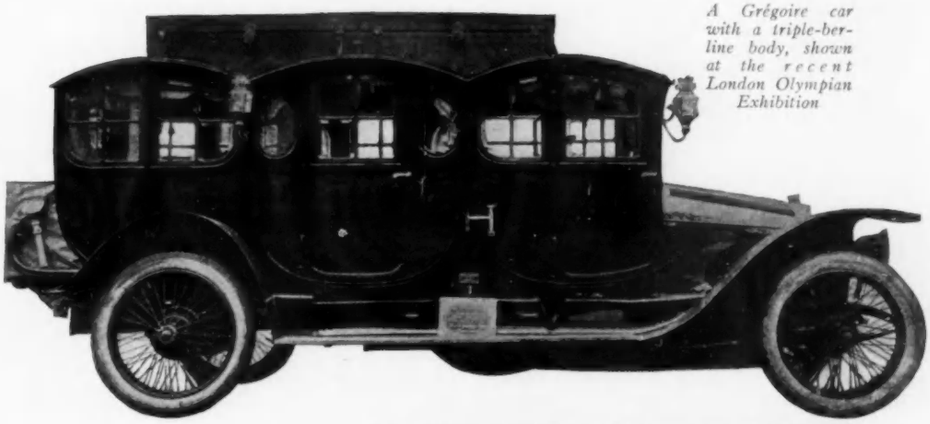
A Peerless limousine interior showing the comfortable, upholstered design of the extra folding seats

Greater headroom is afforded the entrance to the Pierce-Arrow limousines by the arch in the roof

(*Continued from page 25*)

and the occupant of the other front seat were forced to dismount from the left-hand side of the car. As the right-hand entrance was thus rendered useless, designers began to place spare tires on the running board at this side, thus effectively closing the curb entrance to even the most agile of drivers.

Then came the advent of fore-doors, and with them the straight lines of the torpedo body. Manufacturers began to design the bodies for straight-line effects, and by providing doors of the same hight both fore and aft, keeping the backs of the seats low, and extending the top horizontal lines to meet the extension of the motor bonnet, the long, low, sweeping effect of the present-day car was obtained. To preserve these graceful lines, such impedimenta on the running boards as tires, battery, tool boxes, and gas tank had to be removed, and as the body builders were able to use concealed door handles and hinges, designers began to strive for smooth sides on their cars. This resulted in placing the spare tires at the rear of the car, and the battery and tool boxes and gas tank under the seats or the floor boards. This left the running boards free, but the right-hand entrance to the driver's seat was still closed to him as long as the control levers remained at that side.



A Grégoire car with a triple-berline body, shown at the recent London Olympian Exhibition

THE CONSEQUENT "CENTER CONTROL"

It was 1912 that marked any considerable use of the left-hand drive. With the improvement in country roads and the increasing use of the automobile, it became more necessary for the driver to observe closely the space between him and the approaching vehicle than to worry about the proximity of the ditch or the curb. This phase of driving, combined with the fact that right-hand control prevented the occupants of the front seat from alighting directly onto the sidewalk, first brought the attention of the automobile-owning public to the fact that there was something in the left-hand drive, after all. Therefore, with the removal of the various objects from the running board, the control levers formed the only obstacle to the use of both sides as an entrance or exit, and while it is probably but seldom that the driver would care to alight on the left-hand side in the dust or mud of the road or in the path of approaching vehicles, many designers set to work to devise a method of leaving both sides free. The result was the left-hand drive and "center control," which are leading features of a goodly number of the medium-priced as well as of the expensive 1913 cars. In center control, the brake and transmission levers extend from the center of the floor boards, and thus in a car designed with the driver's seat and steering wheel at the left side, the brakes and gears will be operated with the right hand. This design will appeal to those who are inherently right-handed, and yet who see the advantages of placing the driver's seat at the left.

Tastefully upholstered interior of an electric coupé. The two forward seats are an innovation

Left-hand drive has not yet reached all cars, and several of the best-known makes still adhere to the old design, but the number of concerns that have adopted the former—in either its left- or right-hand control form—indicates that 1913 will be a left-hand drive year, and as such, mark one of the most radical changes to be found in several seasons.

A TIME-SAVING DEVICE

Self-starters and electric lights are not new in themselves, but the combinations in the use of these devices are so unlimited that each month sees the first appearance of some ingenious application. On at least one of the 1913 cars, the switchboard and all electrical apparatus formerly located on the dash have been placed on the steering column directly under the wheel where it is within easy reach of the driver's hand. On this switchboard, as will be seen by the illustration on page 26, are located the lever that operates the electric self-starter, the coil and switch for the ignition system, and individual buttons for each set of electric lights used on the car. By pushing in any of these buttons, the respective lamps will be lighted—the tiny indicator lamps on the dash as well as the powerful headlights at the front—while the lights are extinguished by a push on the same button used for lighting. This centralized control affords mastery of the car from the driver's seat.

Comfort and convenience in a most luxurious form are concentrated in the interior of the Grégoire car

THE LIGHTED STEP

There is, of course, scarcely a limit to the number of lights that may be used on a car, and as the electric bulb requires neither air nor protection from wind, it may be placed in unexpected, but convenient, locations. Anyone about to enter the brilliantly-lighted interior of a limousine or coupé must look carefully for the step on the running board, for this is in the shadow of the door sill and is rendered all the darker by its contrast with the light within. Realizing this, several designers have provided a piece of frosted, heavy plate glass in the step of the running board, and under this have placed a brilliant electric bulb that is automatically lighted as soon as the door on that side is opened. This is an innovation that will be appreciated by those who use their closed cars for social purposes in the evening.

DEPARTURES FROM CARRIAGE LINES

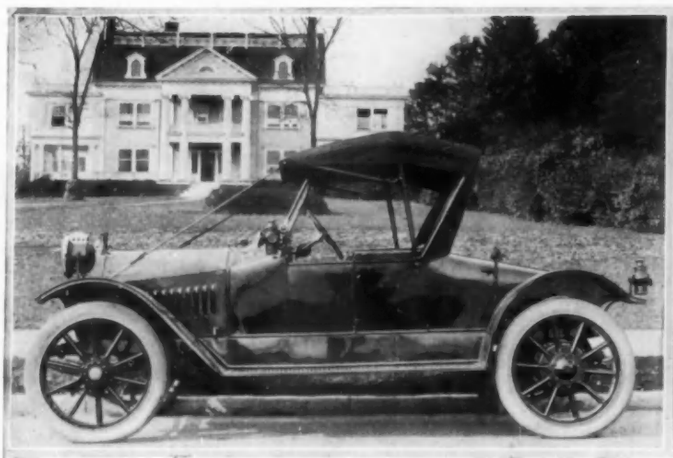
In many respects the motor car has followed closely the lines of the horse-drawn vehicle of which it was the successor. The early machines were "horseless carriages" in the strictest sense of the word, for they were nothing but high-wheeled buggies provided with a gasoline, steam, or electric motor placed under the seat. It is even said that many of the older cars were provided with a whip-socket. The touring car is strictly an automobile, but until a year or so ago, many of the closed cars followed, in general outline, the horse-drawn vehicles from which they were named. The coupé and brougham were counterparts of the horse-drawn type, except that the wheels were lower and the coachman's seat was moved to its present position directly against the front of the body, or was eliminated entirely from those cars that were driven from the inside. The limousines, also, closely followed the appearance of the French vehicle from which they were named, and many of the older types resembled the old-fashioned stage coach. With 1912 models, however, several of the leading body builders began to depart from the old-time styles, and this marked the beginning of outlines and general appearance of bodies made especially for motor cars. That change will be more marked than ever this coming season, and as the Colonial coupé is essentially an automobile, so will the limousine and berline of 1913 bear but scant resemblance in their beauty and grace of outline to the clumsy designs of the closed car of a few years ago.

A NEW INFLUENCE ON THE LIMOUSINE

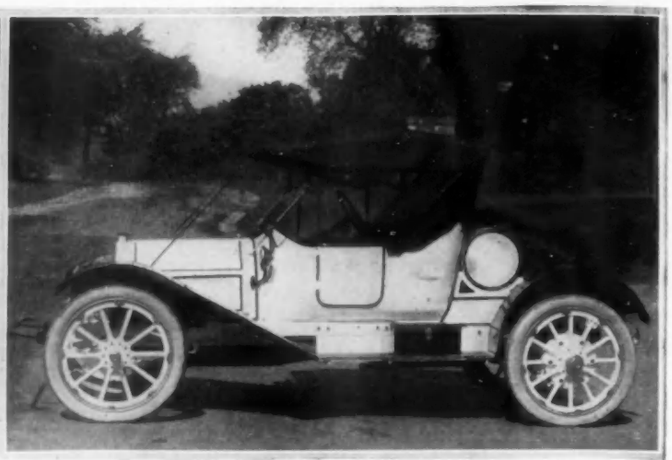
For the last two years, the influence of the touring car has been felt on the limousine, and this has resulted in designs for the latter that have afforded greater protection to the driver. Fore-doors have been added and these, together with the windshield and the glass panels at the side of the driver's seat, almost enclose him in a compartment of his own. These additions also give a grace and beauty to the outline of the car that was not possessed by the limousine of the open front. It was but a step from this design to the complete enclosure of the driver's compartment and the use of full-length doors opening from either side. This type of car is known as a berline, and while it is slightly heavy for extensive country touring, it is indeed a pretentious and luxurious car for social uses in the city.

THE CONVERTIBLE LANDAULET

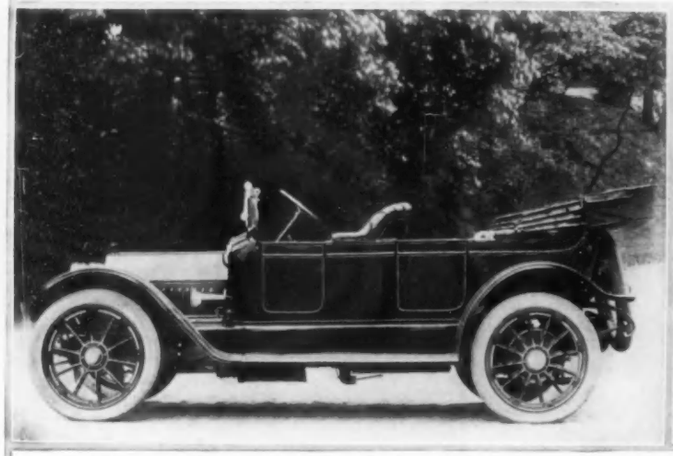
The landaulet, though it partakes of the nature of a brougham or town car, may be opened at the sides and top to form a pleasant-weather vehicle. Collapsible tops with glass sides and partitions that slide down, when not in use, into pockets provided in the doors and backs of the front seats, may be applied to touring cars so that they may be used either as open vehicles or limousines. Another design of convertible car consists of a landaulet top and sides used on an inside-driven coupé. By lowering the folding top and sides, it is converted into a semi-protected runabout.



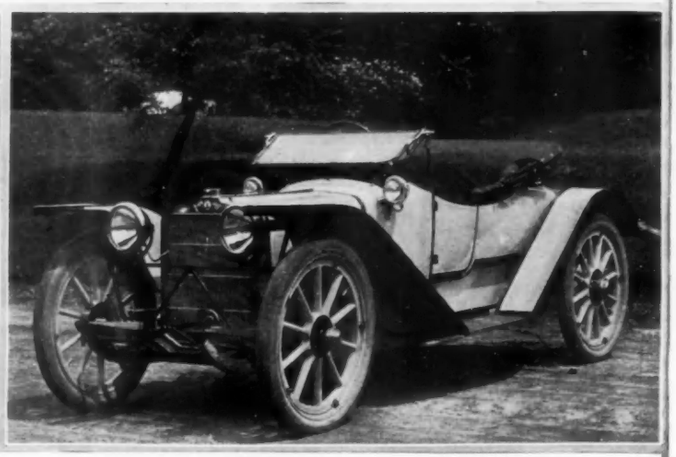
The Hupmobile roadster is the sort of gasoline car that is to the owner of a large machine what the little, open motor boat is to the master of an ocean-going yacht



The Bergdoll roadster with its electric self-starter is particularly suited for country driving for a woman. Here the rumble seat is supplanted by the gasoline tank



The Stearns touring car is typical of the 1913 automobiles in its low body and longer wheelbase which, though not increasing the carrying capacity, renders the tonneau more roomy



The "underslung" body of the American runabout produces a low center of gravity that greatly increases stability and, in consequence, safety, and also permits of higher speed

WOMAN'S INFLUENCE *on the* MOTOR CAR

From Her Seat in the Tonneau She Exacted Ease of Motion and Luxury, and Now from Her Seat at the Wheel She Demands Simplicity in Mechanics

WHILE it may not be admitted by all makers, woman has long been influential in the selection of the car—even when not destined for her private use. Her esthetic sense was appealed to for a decision on the proper lines and color, and oftentimes these formed the only criteria by which a car was judged—and purchased. But as the early cars were improved and it became safe, and even pleasurable, for women to ride in them, comfort began to be an important consideration and to hold equal prominence with color and general outline. The man was intent on driving the car, and was interested only in the speed and endurance that could be exhibited; but the woman sat in the tonneau and so was well able to judge of the easy-riding qualities of the machine. Thus it came about that long, flexible springs, deep upholstery, artistic finish, and general luxury throughout the interior of the car were added, and regarded as points to be considered in the purchase of an automobile.

THE WOMAN'S OPEN ELECTRIC CAR

But woman's influence on motor-car design has not stopped with its artistic and luxurious aspects. She now sits at the wheel of her own machine, whether it be a dainty electric runabout or a sixty-horse-power touring car, and manipulates the control levers and pedals with an ease and familiarity that indicates a complete mastery of these mechanical marvels. The modern feminine motor car buyer has added structural and mechanical features to her points of investigation, and as a result the designers endeavor to arrange levers and pedals so that the fair owner can fill the driver's position as easily, safely, and comfortably as she formerly occupied the tonneau. It may therefore be truthfully said that it is the woman driver who has brought about ease of control and simplicity of automobile construction today just as she once directed the choice of colors and of harmonious outlines.

Consider the electric runabout, phaeton, or victoria. These vehicles have always been looked upon as essentially women's cars, for they require no cranking, are silent, easily controlled, and possess ample speed for city use. Their range of activity on a single charge is sufficiently large to enable a woman living in the suburbs to drive to town for her shopping, a matinée, or an afternoon social function, and to return home without renewing the power of the batteries. The modern electrics are able to cover from sixty to one hundred miles on a single charge of the battery, depending upon the nature of the road over which the vehicles are run, and as no ordinary hill balks them, they are well adapted to short tours through the country.

The new year finds several models of open electric vehicles from which the woman may select her personal car. The victoria with its dainty sun shade, the phaeton with its folding top, or the roadster with its side doors, windshield, and forward bonnet resembling the gasoline runabout, are all available for pleasant-weather service.

INCREASED SAFETY

The first two of these three new types are different from those of the same name formerly produced, in that the modern vehicle is much lower, and the high steps are thus eliminated. Furthermore, the weight of the batteries and mechanism is placed well down, producing a low center of gravity that greatly increases the stability of the vehicles at high speeds or while rounding corners. To this greater stability is added a powerful brake equipment and absolute certainty of control, so that the electric car becomes a vehicle in which the woman driver is safer than when she held the reins of the trustiest old Dobbin.

The electric roadster or runabout is a newer type of vehicle than the victoria or phaeton,

The White Company has presented a gasoline counterpart of the electric coupé

In the White coupé the left-hand drive and the electric lighting and starting system operated from the seat, make it an ideal social car for the woman

and was designed primarily as a man's car to replace its gasoline counterpart. It is generally of higher speed than other electrics.

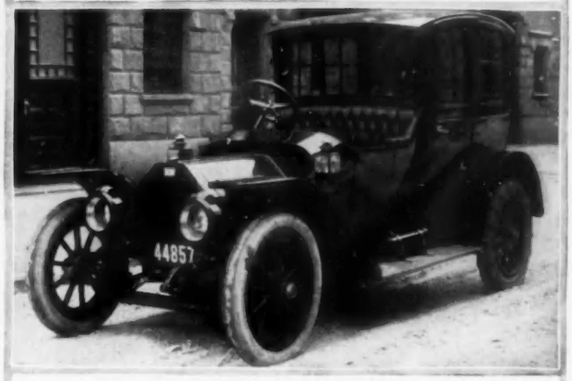
THE MORE FORMAL CLOSED CAR

For social functions the closed electric car represents one of the types most in use among women. From the two-passenger coupé to the five-passenger limousine and brougham, the entire gamut of vehicular utility is covered. Thorough protection from rain, wind, and cold is afforded by the glass sides and windows and the permanent roof, while the unholstery and interior finish and fittings are as dainty and artistic as one could wish. It is essentially in capacity that one type of closed electric car differs from another. The coupé may be termed a weather-protected victoria or phaeton, and can be put to the same purposes as these open vehicles. For the woman who uses her electric daily for shopping, or to meet husband or guest at the station, the coupé is decidedly the all-around car. It is comfortable in cold or wet weather, and yet pleasant days do not make it unpleasant.

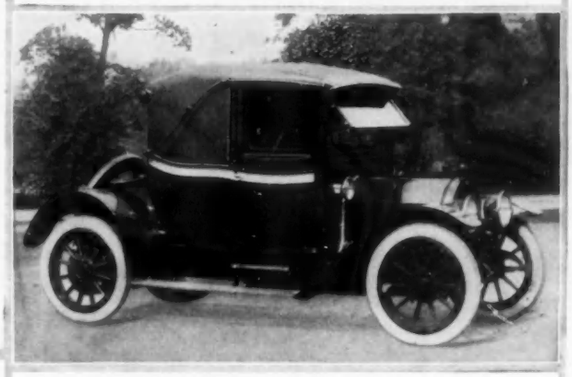
Either the four- or five-passenger electric brougham or limousine is well adapted for the services of a chauffeur, and when so equipped it can be used for shopping and afternoon calls in the same manner as is the coupé. Of course, so large a vehicle is not so much the personal equipage of the feminine owner as is the more intimate coupé, but what it loses in this respect it more than makes up for in its services as a family car.

Even the four- and five-passenger closed electric cars are essentially intimate vehicles, for all the seats are arranged in the same compartment. The wide seat at the rear will easily accommodate three persons, as in the case of the five-passenger limousine, while the driver and one other passenger occupy two individual seats placed

By concealing the side bows, the Columbia Knight landaulet attains the appearance of a long-distance, closed car

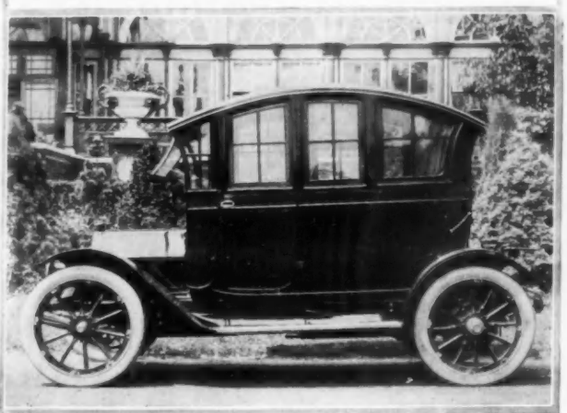


A smart town car is the S. G. V. brougham with its open driving seat, its carriage body, and its small-paned windows

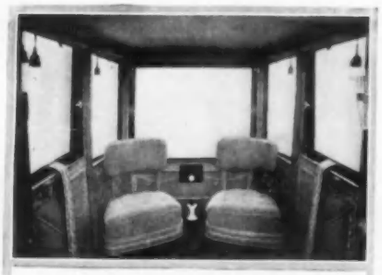


By folding back the top and dropping down the windows, this Marmon landaulet is converted into an open runabout

The extension top, the windshield, and side doors almost enclose the driver's compartment in the Stearns landaulet



The Bergdoll Colonial coupé is an inside-controlled vehicle that may be driven either by its mistress or her chauffeur

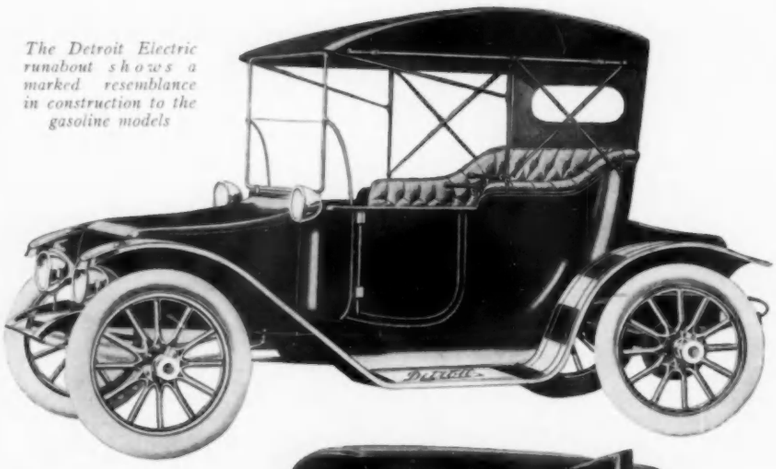


In this particular type of rear-drive electric coupé, the front seats may be turned to face forward

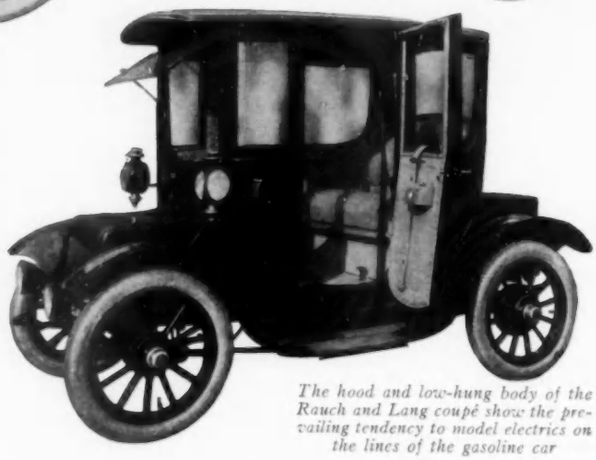
There is the intimacy of a charmingly furnished room in the interior arrangement of this electric coupé

The two comfortable front seats in this electric brougham, driven from the rear, are made to revolve

When the electric brougham is driven from the forward seat, the operator enjoys an unobstructed view



The Detroit Electric runabout shows a marked resemblance in construction to the gasoline models



The hood and low-hung body of the Rauch and Lang coupé show the prevailing tendency to model electrics on the lines of the gasoline car

at the forward portion of the car. In some electrics, these forward seats are of the revolving type, as shown on this page, while in those cars designed to be operated from the rear seat, the separate chairs are also made collapsible, so that they may be folded into the side after the manner of the extra seats of a seven-passenger touring car. A feature of the modern electric limousines and broughams is the unobstructed vision afforded the driver for almost a complete circle. The front, back, and sides are of glass, and that in front may be swung open like a windshield.

GASOLINE CARS FOR WOMEN

When we turn to a discussion of the utility of the gasoline car, we encounter a vehicle which many persons believe women know but little about, and that only as passengers driven by professional chauffeurs or male members of the family. This opinion, however, would soon be lost, if the doubter would stand on the street corner of any city, and there note the number of gasoline cars that pass, driven by women. This condition has been largely brought about by the perfection of the self-starter, which enables even the frailest of the sex to set a ninety-horse-power humming at the push of a button.

But even the owner, man or woman, of a large touring car or limousine—or both—cannot ignore the utility possessed by the light gasoline runabout. Easily controlled, of a wheelbase sufficiently short to turn around in the width of the average street, and yet possessing enough speed and power for travel over ordinary country roads, the gasoline roadster fills the same want of the land dweller as does the trim, little, open motor boat to the owner of an ocean-going, private yacht.

But the small gasoline car need not be a two-seated runabout. Small, four-passenger touring cars, phaetons, or surreys may serve the same purposes as do the runabouts, except that the passenger capacity is increased twofold. It is evident that these smaller cars will sell at a price proportionately lower than that of the larger machines of the same quality of workmanship and material. But on the other hand, these small, light cars are also made in exceedingly expensive models.

GASOLINE COUNTERPART OF ELECTRIC COUPÉ

Although any runabout or touring car can be equipped with a waterproof top and curtains, the growing use of the small car for business and social purposes has resulted in a demand for a vehicle of the same size that would be absolutely and permanently weatherproof; in short, a car that would fill the same want in the gasoline field as that supplied by the electric coupé. Therefore we now find on the market a multitude of enclosed runabouts, or coupés, and the complete shelter afforded by their glass-enclosed front and sides and solid top enables the most daintily-gowned woman to travel from her home to the theatre or any social function. The operation and guidance of these vehicles have become so simplified that but few lessons are required by the average woman to run one. Owing to the tendency toward Colonial outlines and the small window panes into which the glass panels of the sides are divided, many of these are termed Colonial coupés, and have become exceedingly popular.

These small coupés are primarily for the men or women who drive their own cars. If it is desired to delegate this function to a chauffeur, a town car will fill the want. This is, in effect, a coupé, so far as the passengers' compartment is concerned, with provision for a driver's seat in front, outside of the enclosure. The modern equipages of this type are exceedingly artistic in outline, and some are provided with partial shelter for the driver in the form of a curved extension of the roof, a windshield, and fore-doors. Such a vehicle is in reality a small limousine, with provisions for but two or three occupants inside, instead of the customary five.

PRETENTIOUS GASOLINE CARS

Probably the touring car is the most utilitarian of all motor vehicles of the pleasure type. It is luxurious, capacious, and comfortable, and the majority are provided with upholstery twelve inches thick; the long wheelbase and flexible springs insure the absorption of practically all the road shocks, and the result is the epitome of comfort on wheels. Such a car can be used for short runs, or for globe-circling tours.

The limousine is the stormy-weather and evening car de luxe, upholstered in delicate and expensive coverings and equipped with every conceivable comfort and luxury of the body-builder's art. The use of brilliant lights makes it ideal for evening use, and some of these vehicles are provided with folding bridge tables to while away the monotony of a trip.

The consistent adoption of early English furnishings throughout the house gives a pleasing congruity

MODERNIZING THE OLD TOWN HOUSE

How the Ugly, High-Stooped House That Has So Long Prevailed in New York May Be Remodeled to Beauty and Spaciousness

IT is but natural that the home should be accepted as an outward and visible expression of the tastes of those who dwell within it, for nothing more clearly indicates character than the surroundings.

Our ideas of the planning and arrangement of the home have undergone vast changes during the past twenty-five years. Particularly interesting, therefore, is the reconstruction of an old residence that reflects the ideas of a generation ago, into a home adapted to present-day modes of living.

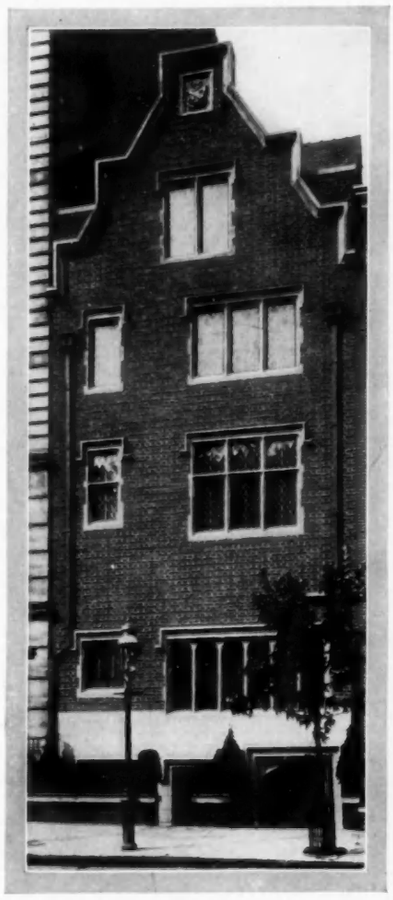
A city house may occupy a very desirable location yet be unsuited to the requirements of those who live in it. Many prefer to purchase an old house in one of the few, quiet, old-fashioned districts to building or buying a home in the newer localities further uptown. Even in New York there still exist some of these old-fashioned neighborhoods, quite unspoiled by the changes all about them. There, the old homes with the large rooms of a bygone period offer wonderful possibilities for successful remodeling.

The old-fashioned architect followed the beaten path. Houses were built by the block, and each one was like its fellow. The remodeling of such a house presents a difficult problem to the modern architect, for he must work out his own salvation within the strict limitations imposed by walls of his predecessor's building. Neither is he at liberty to follow blindly a prevailing architectural style, for walls, windows, staircases, and friezes must be of a character or period that will correspond to the proportions of the rooms and to the light available.

This has had a decided effect upon American architecture, and while we cannot as yet boast a national style, it is certain that the absorption of many different styles and their clever adaptation to practical use has produced a variety and a cosmopolitanism such as is seen in the architecture of no other country.

THE FAULTS OF THE OLD HOUSE

The usual plan of an old-fashioned New York house was neither beautiful nor convenient. A tall flight of stone steps led from the sidewalk to the main entrance where the door opened into a long hall into which was crowded the stairway, often the only one which the house possessed. The narrowness of the house and the great width of the hall and stairway naturally made necessary a long and narrow drawing-room which generally opened into a similar room just beyond. This arrangement was so obviously cramped and inadequate that often a third and somewhat wider room called an "extension," generally used as a dining-room, was built out to cover the greater part of the plot. This plan gave considerable floor space, but it was poorly arranged, and the middle room of the three, having no windows, was so dark and gloomy as to be almost useless.



Proportional balance and judicious distribution of window spaces in the façade are an intimation of interior beauty

Some of the most successful alterations of city residences have been made by rearranging the entrance and the lower floors so that the house has an English basement entrance rather than a high stoop. This change has often converted awkward and ugly houses into convenient and beautiful ones.

MAKING LARGER ROOMS

The high stoop, so common a generation ago, provided an equally lofty basement floor; this particular form of alteration calls for the removal of the stoop and a main entrance directly into the basement. The full width of the house is generally available, and the hall into which the entrance doorway opens is thus made ample and dignified.

At the back of this basement hall is placed a stairway which leads to the hall upon the main floor. This hall now occupies the space that was formerly the second drawing-room. The old front entrance being removed, the space formerly occupied by the main doorway is made into a window to agree with the other windows upon the main floor. This gives to the exterior of the house an appearance of unity and balance utterly lacking in the old arrangement.

With the removal of the old hall and the stairway, the entire width of the house is made available for a drawing-room with three windows instead of two, both of which are of sufficient size and dignity to receive a treatment befitting its importance as the most formal room of the house. The extension, as in the original plan, is still used for the dining-room. Thus the house as reconstructed presents a symmetrical and dignified exterior, while the interior provides an entrance hall of ample proportions and a main floor where a wide hallway divides a large drawing-room from an equally spacious dining-room.

RENOVATION INSIDE AND OUT

While this is the plan upon which most of the successful alterations of city homes are carried out, there are certain other modifications which are sometimes made, particularly when the changes are so extensive as to include the building of an entirely new façade. The pictures show the new exterior and some of the

rooms of a home in an old-fashioned street in New York, not far from Stuyvesant Square. The original house, one of a row, was built with the usual stoop. Now an entirely new façade affords an exterior different from that of a typical New York residence, for it is of brick possessing a certain roughness of texture and laid in what architects call the "Flemish bond" manner. The windows are placed in groups divided by mullions of stone, and the quaintness of the effect is hightened by using leaded and colored glass in casement windows. Shrubbery in the window boxes and jardinières, and vines trained upon the house itself relieve the bareness of brick and stone.

TWO-STORY ROOM AND WINTER GARDEN

It sometimes happens that the overcoming of an architectural obstacle leads to the production of an unusual and interesting result. In this instance, the basement level was several feet below the street and this made it impossible to arrange the façade in the usual way. The result, however, is picturesque and beautiful, and one admires the genius of the architect who planned it as much as the effect. Then again, certain other difficulties had to be overcome in this case, for a very large and lofty living-room was required and it was also desired to use the small space at the rear of the house as a "winter garden." This made impossible the usual placing of the kitchen at the rear of the basement floor.

The solution of these problems was this: one enters the house by descending five or six steps to the vestibule. The steps are of brick laid upon edge, and the vestibule itself is paved with dull red quarries. At either side of the entrance doorway is placed an antique stone lion. The vestibule leads directly into a large entrance hall where the walls are of stone and paneled oak carved in what antiquarians call the "linen fold" design. The stairway of old oak is at one side, and against the walls of the hall are placed carved chests and antique choir stalls, also of oak.

Just ahead, beyond the entrance hall, is a beautiful living-room where walls of stone and paneled oak are partially covered with old tapestry. This fascinating room occupies what was originally the rear of the basement and main floors of the old house, and extends through the space of two stories to a coved ceiling of plaster in an Old English design. A mantel of stone encloses the wide, deep fireplace which is lined with brick. Just above the mantel and built into the house is a splendid, old, painted triptych in a dull gold frame of Gothic design. The room is lighted by one vast window placed at the far end and divided by stone mullions into many Gothic panels filled with leaded glass. The lower panels are arranged as doorways and open into the winter garden, which is covered with glass and walled and floored with Harvard brick. Marble benches are placed amid the shrubbery and vines of this beautiful spot, and water drips from an old Italian wall-fountain into a pool where are goldfish and water lilies.

The deep, rich color of a triptych above the mantel vitalizes the Jacobean harmony of oak and stone

At the end of the vestibule, a graceful arch of stone frames a vista of the oak-furnished hall beyond

A casement emblazoned with stained glass devices opens from the living-room into the winter garden

The winter garden is really a bit of summer for it is filled with green, growing plants and there is a pool where goldfish play to the musical drip of an old, stone fountain

KITCHEN ON THE TOP FLOOR

From the hall, an oak stairway leads to the floors above. At the first landing, upon what was the main floor of the original building, is the dining-room which, reversing the usual plan, is placed at the front of the house. Here is more antique oak paneling, old English furniture, and dark, heavy, oak beams to space the ceiling.

The light falls charmingly from seven windows grouped together at one end and filled with antique glass. The kitchen is placed in the uppermost story at the front of the house. A dumbwaiter connects it with the pantry, an arrangement which keeps dining-room and kitchen in the close communication necessary, while it wholly removes the culinary department from undesirable evidence.

The bedrooms of this home are fully as interesting as the rooms on the main floors. Old English furniture is used everywhere amid surroundings which suggest its original background. Walls and floors are covered in antique style, old pictures are the appropriate decorations, and upon the brick hearths old andirons support crackling logs or glowing embers.

ROBERT H. VAN COURT.

FOR HER SECOND SEASON

Some of the Frocks and Wraps a Society Girl, Wise in Dress Lore, Cannily Chose for Her Second Winter

AFTER her first year in society a girl is wiser by far in the choice of her clothes than when she was first given a monthly allowance for dress. She has learned not to buy whatever attracts her and to look ahead instead of considering only present needs. Still more important, she does not go in for elaborate clothes—the sort she would have worn during her first winter in society if her mother had not firmly suppressed her—but keeps to the style which best becomes her undeveloped figure. As a result, she looks not a day older nor less girlish than the current season's "buds," and she has the added charm of self-possession.

DURABLE EVENING FABRICS

A young girl's choice of a half dozen or more dinner and ball frocks offers a wide range for the display of her taste. The models this season are delightfully simple, and many of them are developed in fabrics almost unknown a few years ago. Some of these new materials are firm yet filmy textures far more practical than thin chiffon, for instance, which very often looks wilted after an evening's dancing.

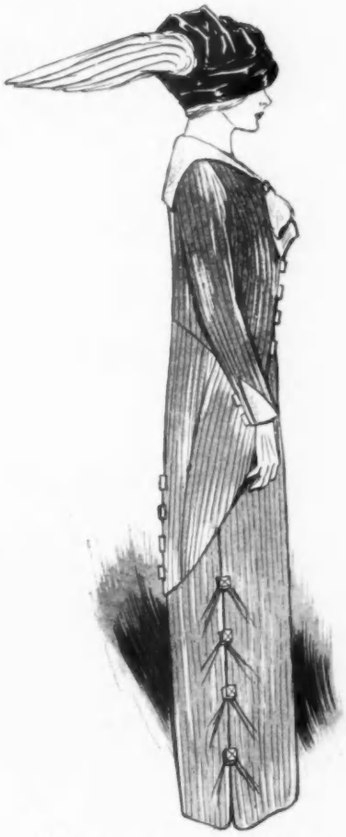
In lieu of the once almost universal chiffon frock, charming and reasonably durable evening dresses of accordion-plaited silk voile, as well as others of lace flounces arranged in tiers on a satin foundation, and still others of transparent fabrics brocaded with enough silk and tinsel to make them substantial, are this year available. While several all-white evening costumes are to be found in every smart young girl's wardrobe, her choice is not limited to that color.

A yellow dancing frock, a lovely combination of several pale tones, is shown opposite. Silver gauze ribbon forms the belt and the butterfly bows at the back of the waist-line and on the elbow sleeves. The overdress is of silver-figured, rose-brocaded, yellow chiffon built on a foundation of yellow satin shot with flesh color and partially veiled with silver-run yellow and flesh-colored malines. These malines draperies, starting at the front of the bodice under bands of silver gauze ribbon, cross and overlap near the waist-line and again at the knees, giving a lovely appearance of filminess. Yet the frock cannot be easily torn, because near the bottom of the scant, round skirt there is only substantial satin. The canny young girl who ordered this frock in Paris wears with it the crystal-buckled slippers and the flesh silk hosiery that accord equally well with her all-white frocks. About her hair she winds a string of crystal beads, doubled at one side, and edged with a row of white heron flues—the very newest fad in evening fillets for young girls.

FOR RED-GOLD HAIR

Because she has red-gold hair and the flawless complexion that so often goes with it, and because she knows which shades deepen the tone of the one and bring out the white of the other, this girl bought an evening wrap, shown on the left, of canary-and-white brocaded crêpe. In common with most of the wraps brought out this winter, it is a gracefully shapeless garment of loose-hanging folds and irregular outlines. The sleeves, defined only from the elbow downward, are set in where the back and front forms join, and about on a level with the waist-line. They are lined halfway up with tailless ermine which shows itself as a narrow band at the wrists. Finishing the neck is a collar of tail-spotted ermine joined by a chiffon-lined canary satin bow with ball-weighted loops. This vastly becoming wrap, made to accompany the butterfly frock, harmonizes with every other evening costume in this young girl's wardrobe, and she believes that its style will be equally good and distinctive next winter. That's why she didn't cavil at the rather astounding price demanded for it in the Place Vendôme.

Called a "butterfly frock" because of the butterfly bows at waist and elbows and the many lovely yellow shades



Really distinctive and girlish details of this gold-toned suit are the deep sailor collar and the short necktie

Better one costly wrap that harmonizes with all dresses than several cheaper ones to match as many frocks

ONE UNQUESTIONABLE SUIT

Better one unquestionable suit than three or four that are halfway good, is a lesson most girls are quick to learn. This one it is necessary to choose with the greatest care; it must be of uncommon weave and shade. All of the blue tones from vivid azure to darkest navy are undeniably fashionable, but they are so generally worn this winter that most smart

Tabliers become the girlish figure, reducing its extreme slimness without broadening the hips

The fancy for accordion-plaited foundations allows of many unique effects in draping and puffing

She who is wise in dress lore, well knows the convenience of pockets and how to conceal them

Charmeuse frocks often owe their chic to an unusual detail, here the buttonholes and fur collar

young girls prefer to avoid them. The golden blond girl decides to "dress to her hair," and for her more elaborate tailored suit orders burnished gold in whipcord or velours de laine of soft texture and rather wide rep. The skirt of the tailor-made from this material, which is shown below, is moderately narrow and would be perfectly straight were not the material, from the knees down, pinched into two tiny folds at either side of the buttons which trim the seam at each side. These folds give the skirt a slightly draped appearance. The large cube buttons covered with self-colored, corded silk suggest small boxes. Yet they do fasten the cutaway fronts of the coat as well as trim its long tail and sleeves. A really youthful and distinctively girlish detail of this costume is its deep sailor collar and short necktie of corded silk. The cuffs are mere triangles of silk turned back from the upper side of the wrists. Not snowstorms nor sudden winter showers will wreck the hat of black *chat mouillé* (wet cat) velvet, trimmed with a long, stiff, white wing.

CHARMEUSE FOR AFTERNOON

Charmeuse remains the preferred material for afternoon toilettes. For her luncheons and bridge parties a girl needs several of these dresses, preferably of a dark hue and relieved by touches of lace, fur, or hand-embroidery in floss. The smartest of these generally owe their chic to some unusual detail or to a decided originality in the design—the dress shown at the extreme right of this page, for instance. Three exceptionally long, bound buttonholes on the left breast of this afternoon frock of dark blue charmeuse form a novel decoration for the bodice, which fastens with a diagonal row of self-covered ball buttons and has exaggeratedly drooping shoulders emphasized at the arm-scyes with triple rows of pipings. The panel back of the bodice is narrow at the top under the sable collar which finishes the neck, but widens toward the waist-line, which is defined by a blue satin ribbon fastening under a big bow. Fullness across the front of the skirt is produced by catching the material into folds at the right side. This caught-up edge overlaps the back section which is fulled onto the waistband and falls straight to the heels.

FOR THE MATINÉE

Matinée frocks are preferred in pale tones because the brilliant lighting of the playhouse makes a demi-toilette seem more in keeping with the occasion. The materials are practically the same as those of "at home" and informal dinner frocks, but a guimpe is invariably worn. The fancy for making foundations of plaited chiffon or malines has resulted in innumerable dainty models. A pretty one in this style is shown in the second figure on this page. It is of grayish-pink, plaited chiffon draped with satin of a matching tone. The satin crosses the shoulders and forms a point in front, but at the back flanks an application of embroidery and coral beading. This shapes a triangle above and below the satin girdle and makes the waist appear flat and slender. Similar embroidery binds the neck of the plaited chiffon foundation and the long sleeves at the wrist. Panels of the satin are so draped over the plaited skirt as to puff it into panniers.

The indispensable velvet suit is converted to a one-piece luncheon frock by a matching blouse

THE TABLIER FOR SLENDER FIGURES

Tablier effects especially suit the girlish figure as they have the happy result of reducing her slimness from waist to feet without broadening her hips. At the same time they display one or another of the graceful drapery schemes accorded to the backs of skirts at the present time. In the case of the afternoon frock of mustard-colored charmeuse sketched first on this page, the portion of the skirt nearest the lower corners of the tablier is caught up and drawn toward the back, making a slightly puffed or pannier effect vastly becoming to a slender figure. Starting in the middle, the bodice, running under a belt of sapphire-blue velvet and part way down the tablier, is a panel of finely tucked, mustard chiffon surrounded by an embroidered design in mustard-colored floss and old-gold beads. This embroidery scheme is repeated on the yoke and the borders of the over-sleeves. The yoke is equally deep at the back, but its width is broken by a row of tiny buttons which run

(*Continued on page* 90)

Photograph by Marceau

Miss Louise Chappell, the daughter of Dr. Walter F. Chappell, was formally presented in November at a reception given by her mother. This was followed by a large dance given at the St. Regis on December 22nd

Copyright, 1912, by Earle

Miss Elise Huntington Francke, the débutante daughter of Mrs. Lindsley Tappin, is a descendant of Daniel Huntington, the artist. Miss Francke was presented at a reception given by her mother on November 27th

Miss Grovene Vail Converse, the daughter of Mrs. L. Grovene Converse, is proving one of the popular débutantes of this season

Copyright, 1912, by Marceau.

Miss Fanny de Groot Hastings was recently formally introduced to society at a reception given by her mother, Mrs. George Read

Photograph by Aimé Dupont

"BUDS" TO WHOM FORMAL PERMISSION HAS THIS SEASON BEEN ACCORDED TO BLOOM IN SOCIETY

The naive story-telling quality of the old tapestries is well shown in the "Judgment of Othon," which reflects the literal attitude of the Gothic mind

The "Carrying of the Veil to Rome" shows tapestry technique at its best before the imitation of painting caused a degeneracy of style if not of texture

The GOLDEN AGE *of* GOTHIC TAPESTRY

The Acquisition of Wonderful Tapestries from Gothic Looms Places Mr. Morgan's Collection among a Famous Quartette

MR. J. P. MORGAN has recently enriched his already world-famous collection of Gothic tapestries by the addition of thirteen masterpieces, of which the greater number are from the Flemish looms of the fifteenth century. Bought originally by the Archbishops of Canterbury to decorate Knoles Castle, their residence in Sevenoaks, Kent, these tapestries have, for over four hundred years, hung in undisturbed peace within those historic walls. For the month preceding their departure for America, they were on exhibition at the Seligmann galleries in Paris, where they attracted a crowd of art lovers, art critics, and many men and women of the fashionable world.

Collections of Gothic tapestries are among the rarest things in the world. In fact, until the last few years, there existed but three—those belonging to the Royal Houses of Spain and Austria, and to the Museum of Berlin. Mr. Morgan's now makes a fourth, inferior in no way to the others. When the pieces from the Castle of Knoles are added to those already in his possession in New York, they will form a complete sequence of weavings from the earliest fourteenth-century French panel down to the marvelous sixteenth-century "Crucifixion" from the royal collections in Spain.

LARGE THEMES AND EXECUTION

The subjects and treatment of these different tapestries correspond broadly to the schools of painting in their own centuries, and, in a way, reflect them. The surfaces which these hangings were intended to cover were often vast and their themes were of equal magnitude. The wars, the lives of the heroes, the saints, and the favorite legends of the gods were all portrayed in warp and woof by the early tapisers, and evidenced that peculiar blending of Christianity, paganism, and romance with which medieval art was imbued.

There is a sincerity and an earnestness in the naive poses of the quaint, stiff figures of the early tapestries which is more finely decorative than the work of the later Renaissance. Each group, each individual, each detail of ornamentation is full of symbolism, sometimes clear to the passing glance, often so obscure as to be understood only after the most profound research.

Of these tapestries the most valuable two are the "Crucifixion" and the "Carrying of the Holy Veil to Rome," both of which are richly interwoven with glinting threads of silver and gold.

The "Crucifixion," ordered by a duke of Alba in the early part of the sixteenth century, was kept in the ducal palace of Liria in Madrid until 1877, when it was brought to Paris and sold to the late Mr. John Dollfus. Last fall, at the sale of his collections, it was bought by M. Seligmann for the sum of 300,000 francs.

"CARRYING OF THE HOLY VEIL TO ROME"

The "Carrying of the Holy Veil to Rome," a photograph of which is here reproduced, is pronounced by expert opinion to be the finest tapestry, not only of the Knole collection, but of any in the world. Monsieur Seymour de Ricci in his description of the tapestries says, "It can well bear comparison with the most celebrated hangings of the greatest museums;

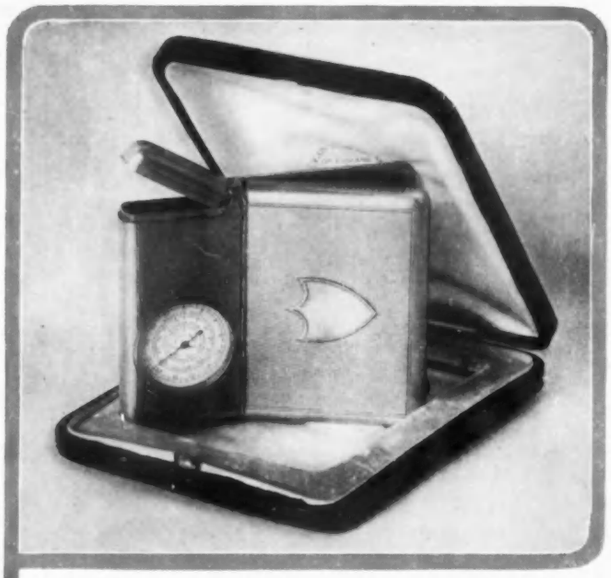
(*Continued on page* 78)

The fancy for making a dress resemble a suit grows stronger as spring approaches, for such a costume, with furs, is quite warm enough for street wear. This advance Chéruit model of blue serge shows several unique features—the lace frill which hangs from the top of the collar and a gold-embroidered, button-dotted, black satin vest terminating in a surplice sash

Demurely covered are the ankles in this very dark blue velvet dress, only to have the heels shown most frankly by the lifting high of the panel drapery in the back. Another back detail unsuspected from the front are the crossed black velvet streamers that depend from the neck. The tucker is of white net and the shallow revers and turnback cuffs are of white satin

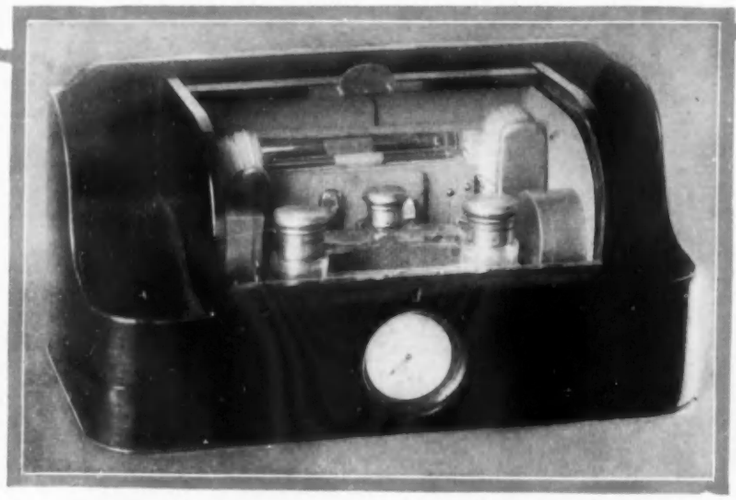
A lightsome touch is granted this gown of black chiffon velvet in the tulle frilling and the band of vivid blue moire ribbon, the ends of which are drawn under the crush velvet girdle. Jet buttons placed to the right of the front fasten the bodice. An additional flare is lent the shirred skirt by the three, four-inch tucks. This model was designed by Arnold

THE SEASON FOR THE COATLESS GOWN IS STILL FAR DISTANT AND YET ALREADY ARE THE FRENCH DESIGNERS BUSYING THEMSELVES WITH NEW INTERPRETATIONS, ONE OF WHICH IS A CONCESSION TO THE SUIT TYPE



Silver-gilt cigarette case, match box, and mile measure, registering nautical miles, kilometers, and statute miles, with a little wheel for taking measurements. Put up in a red morocco case

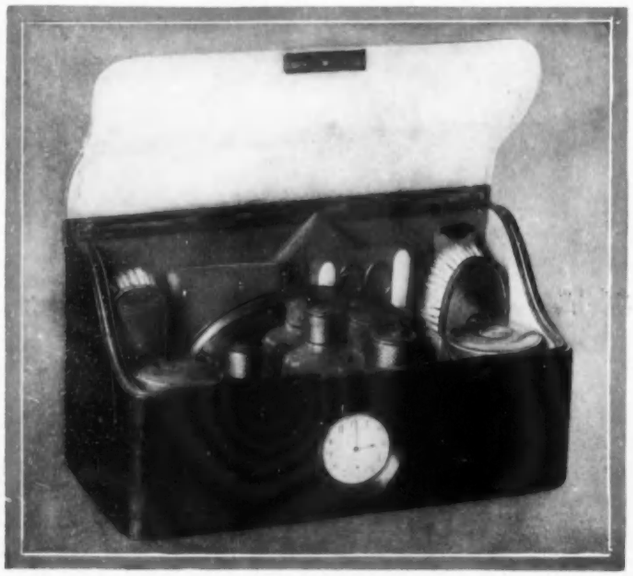
This green morocco dressing case holds fittings of platinum-finished silver. Among these are jewel boxes, a portfolio, a manicure set, and a mirror in top. Below is shown the case shut



Automobile canteen in a fawn-colored, leather-lined mahogany box with a roll top of wood, like the desk tops of the Louis XVIth period. The objects are prettily ornamented with silver gilt

Louis XVIth, silver-gilt flower holder, 3 inches high, for a single flower

Silver-gilt and white enamel striped egg-shell, 1½ inches long, holding thimble, needles, and a reel for the thread and silk



Through the glass cover of this rosewood-boxed canteen, lined with fawn-colored morocco, can be seen a note book, card and manicure case of leather, a tortoise-shell comb, a mirror, and engraved glass bottles, topped with purplish blue enamel, with a red line border

THE SUMPTUOUSNESS OF THE MODERN CLOSED CAR LIES VERY LARGELY IN ITS FITTINGS, WHICH, THOUGH BORN OF NECESSITY, HAVE NOW REACHED A STATE OF EXTREME LUXURY

FROM E. DREYFOUS

SEEN *in the* SHOPS

Clothes that Embrace Modish Charm and Dignity, the Dress Requisites for the Older Woman—Mid-Winter Models for Her Daughter

THE older woman can now find in the shops conservative, well-made gowns with all the charm of the new mode combined with the necessary dignity of design. An afternoon gown of this character is shown directly below. This comes from one of the best New York shops and is marked, not alone by good workmanship, but by good taste. The main part of the dress is of brocaded crêpe over a charmeuse underdress. The waist shows a standing collar and a long, V-shaped vest with revers of plain white crêpe that give the bodice the length of line the older woman requires. The close-fitting sleeves are set into low armholes and are finished at the wrist by bands of plain material and a lace cuff. In the back, the loose drapery of the skirt, which is plain over the hips, is gathered toward the bottom into a rosette from which it again drops free. The opening is down the middle-back. Other excellent features are the short bib effect in the front and the set-in box plait outlined by small buttons. The dress may be bought in black or dark blue for $50.

FOR EVENING WEAR

This same charm plus dignity is in even greater requisition for the older woman's evening gown. The model shown on the upper right subtly embodies these qualities. Over white charmeuse hangs a drapery of black chiffon cloth finished by a picot edging, and the lower part of the waist shows a double thickness of the chiffon which gives some contrast in tone. Neck and sleeves are also finished with the picot edging, and a small piece of shadow lace fills in the former. One larger pink rose is tucked into the girdle. In a black and white combination the overskirt extends partly across the front, but in the delicate colors, in which this dress may also be bought, it is hung only at the sides and forms a looped-up sash in the back. Price, $50.

As late in the season as this, a marabout-trimmed wrap is a very wise investment

Modish and dignified is this charmeuse and chiffon evening gown for the older woman

The figure of the older woman requires this length of line from the throat to the hem

The evening wrap illustrated on the left has the double advantage of being suitable for either the afternoon or evening, and as it is trimmed with marabout instead of fur it will answer for the summer as well as the winter. It is made of an excellent quality of brocaded charmeuse, interlined for warmth, and then faced with a light charmeuse harmonizing with the color used for the wrap. It may be ordered in taupe, Copenhagen blue, black, mahogany, and coral, and in each color it is trimmed with brown marabout. Though light in weight, owing to the materials used, it yet has the necessary warmth. Price, $55. In plain charmeuse in the same colors, interlined, and trimmed with marabout, the cost is $45.

A DRESS, VEST, AND WAIST

A smart morning dress for the older woman is pictured to the right. Black or blue serge in excellent qualities are used for it, with the small collar and shaped vest of black satin. The back of the skirt is similar to the front; the former has one tuck down the left side and a light fullness across the back at the top of the waist-line. The dress sensibly fastens down the front. A chemisette of white net completes the bodice. Price, $12.75.

A quilted vest with long, close-fitting sleeves is frequently required during the very cold winter months. The one illustrated on page 40 is of Japanese silk, well-shaped, and extremely warm without being clumsy. It comes in all sizes, in black lined with white. Though cut on American patterns it is made in Japan and imported directly from there by a well-known shop. Price with sleeves, $3.50; without sleeves, $1.65.

A hand-made waist of marquisette attractively embroidered is shown just above the vest. This waist is quite as suitable for a young woman as for an older one. It is not only made of excellent material, but is beautifully embroidered, and trimmed on the collar and cuffs with Cluny lace. Features of this waist are the good fit over the shoulders and the well-cut sleeves which fasten snugly at the wrists; indeed, it has the nicety of detail and finish which distinguishes the made-to-order French blouse. The tab and yoke are merely simulated by the heavy embroidery. In white it costs $12.

GARBED FOR BAD WEATHER

An imported English rain coat which will withstand the severest rain and which never loses its shape is pictured to the left at the top of page 40. It is made of Harris tweed, and though it affects a straight, mannish cut, it is in reality cut by an English tailor to suit a woman's figure. Frequently mannish coats are too tight across the bust and across the lower part of the back for a woman, and this, of course, destroys their smartness, but this model, though on mannish lines, fits a woman perfectly. The back is plain, and shows but slight fullness toward the bottom. It comes in all sizes, in blue and violet and the attractive heather mixtures. Price, $40.

A hat for rough weather is shown with this coat. It comes in the various tweed mixtures—black and white, browns or blues—with a flexible brim which may be turned up or down as desired. This brim is caught back with a bunch of game feathers in colors to suit the tweed. This is just the sort of hat the Englishwoman wears not only for bad weather, but for country sports as well. It is flexible, soft, and almost indestructible. Price, $12.50.

THE UNUSUAL MOTOR COAT

To find the unusual in a motor coat is not always easy. Here is one, however, shown to the right at the top of page 40, which may be ordered in velours de laine in plain colors, or in the two-toned velours de laines with, for instance, a blue and Oxford or a dark red and brown stripe. The collar and cuffs may be of French moleskin, civet cat, mole-beaver or seal. The former rolls high around the throat or lies quite flat as desired. If wished, the coat could be made with the collar and cuffs of the velours de laine or a material suitable for the spring. The coat can be made for the special price of $75.

Good-style morning dress of blue or black serge that fastens sensibly down the front

An imported English rain coat, which, though tailored for a woman, retains its severe, mannish lines

The marquisette blouse, embroidered or plain, is first in the field of lingerie waists

A warm, quilted, silk vest which is made in Japan but is cut from American patterns

The striping of velours de laine used for this motor coat readily lends itself to originality in designing

A good morning frock of éponge that may be bought in any color at one of the leading shops is sketched directly opposite. It is made in an unaffected fashion, and buttons right down the front. The neck is finished with a small, turnover collar of satin caught together by a flat bow. The girdle is also of the silk buckled a little to one side of the front. The two-piece skirt shows a slight fullness across the top of the waist-line in the back, but, if wished, a panel back may be inserted. In any size and color, it costs $19.

FOR THE BEDROOM

On the right is pictured a negligee of crêpe de Chine in a lovely yellow tone, embroidered in the same shade. The short waist is held in place by a cording and the gown opens surplice fashion. The beauty of this robe lies as much in the simplicity of the design as in the good colorings, excellent material, and workmanship. It is made up in any one of several pastel shades for $10.

"Nightingale" is a pretty name for a simple bed sacque which may be slipped over the shoulders and tied at the throat and bust-line. At one of the good shops they can be bought made of white albatross with the edges and neck bound with white, pink, or blue satin ribbon. Price, $3.90. A similar nightingale with a round collar is made of white China silk, lined with blue, pink, lavender, or white albatross with the collar and edges trimmed with a rather wide Valenciennes lace and fastening at the throat with ribbon bow. Price, $8.75.

Straightforward in conception is this éponge morning frock

The embroidered top is in dainty contrast to the plain skirt

AN ADJUSTABLE DRESS FORM

The work of the woman who makes some of her own clothes is greatly simplified by using a dress form. There is one for $15 that is adjusted automatically by a screw at the top, and when the adjustments are secured the form locks itself. The neck, waist, bust, and hip measures may be made larger or smaller and the waist lengthened or shortened. A good feature of this form is that the bust measure can be made broader without changing that of the neck. The skirt section may be made fuller or scanter and the form raised or lowered on the extension rod to give any desired length. The upper part of the form is covered with jersey cloth while the lower part is made of strong steel wire which prevents it from bending. This form is made in two styles, A and B. A, when closed, measures 32 inches in the bust and extends to 44 inches. B, when closed, is 36-inch bust measure and extends to 48 inches.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Those readers who are interested are asked to enclose a stamped and addressed envelope for reply and to state the page and the date of the issue in which the article appeared.

EVERY DAY THE ARTISTS OF THE NEW SCHOOL, WHICH APPLIES TO DRESS SOMETHING OF DECORATIVE ART, SOMETHING POSTERISH, PIERROT-LIKE, AND QUAINTLY NAIVE, ACHIEVE FRESH MASTERPIECES

Startling among a roomful of sensational gowns at the Salon d'Automne was this supremely simple white broadcloth frock with its black satin, vine-leaf appliqué, its wide, black sash, and its skunk collar and cuffs. A less striking development of this theme would be a soft olive green cloth with vine and sash in a bronzy amber satin—a new color scheme in Paris. The Carlier tam o'shanter was of white velvet with a round band of silver lace

Nothing more than the stripe of the corduroy is needed to mitigate the severity of this long coat, dragged in at the ankles and up in the front in the approved mode of the season. With the shadowy gray of the corduroy, the many-toned moleskin which forms revers and cuff insets shades in beautifully. Quite unusual is the toque with a brim which turns back tightly against the crown

In almost every creation from their ateliers the artists of the new school achieve, with seeming ease, a triumph of simplicity. A charming fashionable recently wore this epitome of simplicity, a black and white check wool dress with collar, cuffs, and pocket flaps of bright green silk bordered with ermine. Her white felt hat was unusually long and narrow and flaunted a broad white aigrette, which further emphasized its exceptional length

THE DOG'S HOUR IN THE BOIS

A walk with his mistress, Miss Hilton, an Anglo-Saxon resident of Paris, is full of excitement for this French bull

A great sheep dog and a tiny Skye are the escorts of Madame de Nanteuil on her stroll through the leafy paths of the Bois de Boulogne

Madame Rogelet takes her constitutional in the company of her loyal Irish terrier

These docile Skye terriers assure a peaceful promenade for Madame Billon

Mlle. de Ytrube's English bulldog acts as chaperon

Mme. Menier and M. de Ytrube, attended by a brace of French sheep dogs

BROAD is the way and pleasant the path that leads to the Bois de Boulogne. Daily, automobiles spin along the Avenue to yield up their occupants of mistresses and dogs at the wide-open iron gates, from beyond which the feathery trees beckon alluringly. The sun shines—sometimes—the mist veils everything at others, but all winter long, failing the heavy snow of the more rigorous American climate, the green of the Bois keeps its soft, gray haze.

From eleven to one o'clock a constant parade of fashion wends its way thither. She who would see the latest style, she who would know the famous and the infamous of the day, let her come here. Everyone is here, from the greatest scions of the greatest families in France to the most popular actresses in vaudeville. There are officers in gay uniforms and civilians in the smartest of black coats, checked trousers, high boots, and red (always red) carnations in their buttonholes, cantering briskly by, or in their tall carts guiding their high-stepping steeds along the crowded roadway.

WHAT DOGS ARE IN FASHION?

That question is indeed a poser. See them come pattering or stalking along—tiny Skyes and great Russian wolfhounds, sheep dogs, terriers, bulldogs, Pomeranians, hairless Mexican types, and spaniels. Choose what you will, but choose something, for scarce a single person in all that kaleidoscopic procession is without a dog.

Collies are the chosen favorite of Miss Mary Garden. Many a fine morning sees her and her fine brace out together enjoying a brisk walk. The collies, two handsome, silky-coated creatures, walk daintily along, their aristocratic heads held high as though out of pride in their own and their mistress's beauty.

Madame de Nanteuil takes her morning walk through the leafy "Sentier de Vertu" in dark furs and a white suit with a deeply slashed, short skirt—the better to walk with, you know. Her escorts are a huge gray and white sheep dog and a self-important mite of a Skye.

The French bulldog is so full of high spirits that a walk with one usually results in more exercise than the average Frenchwoman cares to indulge in after a night of dancing. Miss Hilton, however, a charming Anglo-Saxon resident of Paris, enjoys to the full the somewhat exciting sport of promenading from one end of the Avenue to the other with her bat-eared French bull, all a-quiver with curiosity. Madame Billon, on the contrary, though an Anglo-Saxon, prefers to take her outing in the less strenuous company of two tiny Skyes, mere dots of dogs, who trot perkily abreast their mistress, knowing full well that at the curb the carriage waits to receive them when they care to whimper, "Enough."

Continual chaperonage is one of the necessary evils of French society. Occasionally the dog is allowed to replace the duenna. The demure Mlle. de Ytrube sometimes prefers surveillance in the guise of a bow-legged English bull. Monsieur de Ytrube enjoys his matutinal stroll attended by two clever and affectionate French sheep dogs.

THE DOG AS A DRESS ACCESSORY

Little Welsh terriers, smart as they are ugly, are tremendously popular, especially when they are "worn" with furs to match, which means that the chic Parisienne now has her furs made to duplicate the hair of her dogs. One of these perfectly gowned mondaines was recently seen in a gray tailor-made, with collar, cuffs, and muff of gray-black fox, and with a terrier pulling at the leash, his coat the self-same color of the fur with which the costume was trimmed.

By way of additional warmth and richness, Premet has hung a hood of opossum on this smart French motor coat of plain velours de laine, gray in color

An afternoon gown of yellow, velvet-striped ninon is restrained from a too daring brilliancy by bands of dark fur. The exceptional feature of this gown is the flaring Russian tunic, a recent Parisian exploitation, here shown in chiffon matching the cape. From the back of the neck a deep collar of repoussé lace hangs with artful carelessness. Model by Ernest of London

The popularity of the three-quarter-length coat for afternoon wear with a separate gown has been still further increased by the use of a variety of new fur combinations. The coat shown here is of moleskin with wide collar, cuffs, and rounded skirt border of seal. Military in motif are the fastening bands of seal, which are repeated on the sleeves

THE FIRST, SECOND, AND THIRD DEGREES OF FORMALITY FOR OPEN CAR AND LIMOUSINE—THE HEAVY MOTOR COAT, THE THREE-QUARTER AFTERNOON COAT, AND THE RECEPTION GOWN

Top row from left to right: Grand Duke Peter Nicolaïevitch of Russia; Prince Francis Joseph of Battenberg; Princess Vera of Montenegro; Princess Xenia of Montenegro; Prince Danilo, heir to the throne of Montenegro; Prince Mirko of Montenegro; and Prince Peter of Montenegro. Middle row: Princess Militza, wife of the Crown Prince; Princess Militza, wife of the Grand Duke Peter Nicolaïevitch; Queen Milena of Montenegro; King Nicolas of Montenegro; Queen Helene of Italy; King Victor-Emmanuel of Italy; and Princess Nathalie, wife of Prince Mirko of Montenegro. Bottom row: Princess Helene of Servia; a lady-in-waiting; and Prince Alexander of Servia, heir to the throne

The Czarina Alexandra of Russia, formerly the Princess of Hesse

Princess Alice, the wife of Prince André of Greece, one of the royal volunteer nurses in the Turko-Balkan war

Czar Nicholas II of Russia and his only son, the heir-apparent to the throne, Grand Duke Alexis

OF TIMELY INTEREST IS THIS GROUP OF ROYALTIES, WHOSE COUNTRIES LIE IN THE DANGER ZONE OF THE TURKO-BALKAN WAR

SMART FASHIONS *for* LIMITED INCOMES

Costume of green chiffon velvet sufficiently simple for youth, and yet of sufficient dignity for age

The striking black and white scheme is emphasized by the use of glittering black spangles

Winter wrap which, without interlining and with marabout trimming, would serve for summer

TO be smartly dressed is not so much a matter of what is put on as what is left off. This may sound a bit like sophistry, for smartness is usually associated with costliness, and costliness with elaborateness. There are certainly elaborate frocks which are smart, but their elaborateness lies rather in the sumptuous materials which compose them than in a great amount of trimming and fussy details and accessories. Besides, many a woman who is spending little money and wearing simple clothes is undeniably smart. The woman who is striving to be well dressed, and who is not blessed with innate taste and a knowledge of the fitness of things, usually makes the mistake of marring her gowns by overelaboration—overdoing her suits by intricate seaming and cutting, overloading her hats with feathers or flowers, even sometimes going so far as to trim her furs—with most dire results. There are a number of reasons for this—lack of appreciation of the fine art of simplicity is one, inability to visualize a costume is another, while a third is a feeling that there is not the money value in apparently simple models.

THE COST OF SIMPLICITY

There is no question but that simplicity costs money. It takes a master to achieve it. The sort of dress which "looks so simple that it could be made at home" is just the one which, nine times out of ten, could not be made at home. The secret of success for these dresses is a seamstress who has real skill and an accurate pattern of a chic model. The bad lines of a fussy frock may be covered by trimmings, sometimes with very fair results, but the really smart simple frock must have smartness cut and sewed right into it.

Perhaps this does not sound helpful to the woman of limited means, but in reality it is extremely so. First of all, the women of small incomes should analyze their needs. Instead of saying, "I must have a morning frock, tailored suit, reception gowns, dinner gowns, and ball gowns," she should decide which costumes she really uses six days out of seven. A woman notably well dressed on a small income remarked the other day that all she really needed was smart tailored suits and evening gowns. She never owned, she said, a so-called reception dress. Consequently she can spend much more on one really smart suit and a few good evening gowns. On the other hand, another woman whose social life is none the less smart but quite different, partly because of her age, partly because of her tastes, buys few evening gowns, but good reception and dinner costumes, and still others who wear tailored clothes comparatively little, make it a minor item of expense.

For every woman there are becoming plain hats as well as becoming fancy ones

The better part of economy lies in having a few good clothes instead of many indifferent ones. Women theorize about this, even believe it, but few act upon it. And it is a great pity. A good suit, for instance, is a continual source of satisfaction; a good hat is, if anything, an even greater comfort. When the income is not large, to spend twenty or twenty-five dollars for one hat seems extravagant, but the very woman who shakes her head over so large an expenditure buys one at fifteen early in the season; even when she buys it this hat does not altogether please her, and it gradually becomes such a source of discomfort that eventually she gets another of the same sort for twelve or fifteen dollars—which is also only fair in style. In the end she spends more money and has less satisfaction than if she had paid twenty-five for one good hat.

THE BETTER PART OF ECONOMY

Having decided one's individual requirements, the way of wisdom lies in putting the major part of the money to be spent on any one article into the cut and good materials rather than into elaborate trimmings.

To the majority of American women, a tailored suit is a constant necessity, so as good a one as the income will allow should be chosen. If five hundred dollars is spent yearly for dress, it would be well to put seventy-five in a suit. It is the part of smartness to choose a new, perhaps advanced model which insures its being good a second season and therefore not extravagant in the end. A second season some slight change which lends the charm of variety or adds a new vagary of the season may be made. Women who lead a busy social life and who therefore require elaborate reception costumes, frequently manage by purchasing a tailored suit one season, and a semi-tailored velvet costume the next.

Such trifling details as buttoned drapery and pointed tabs have power to give distinction

The débutante claims utter simplicity as peculiarly her sphere

A tangible exposition of the elements of that simplicity which has come to mean chic

But to return to the question of smartness and its distinguishing features: beyond the obvious fact that the model must be new and of good lines, the material must be modish. Last season *velours de laine* was first worn and was decidedly smart. This season, nothing having supplanted it, it is equally good, and unquestionably lends an air to suit or gown. And in addition to all this, it must be remembered that the manner of wearing a gown or hat is as essential as its style.

How often a woman in tailored clothes just misses being smart by an over-trimmed hat, or a too elaborate neck frill! With a tailored suit, a hat trimmed with a bow or wings is smarter than one with heavy plumes. The latter belong only to softer costumes. American women do not always show that appropriateness in head-gear that is one of the Frenchwoman's especial claims to pre-eminence in dress. The hat shown at the bottom of page 45 is an excellent style for tailored clothes, and it is as pretty as it is smart.

APPROPRIATENESS AS A STANDARD

Not only prettiness but appropriateness should be a standard of selection. Becomingness should be considered, but there are becoming plain styles as well as becoming fancy ones. Chéruit once told a woman who was in the habit of wearing elaborate clothes to conceal her slenderness, that her very thinness should be accentuated by more severe styles, softened when necessary, but always decidedly plain. The adoption of this mode of simplicity often turns an insignificant woman into a smart one, for the secret of smartness is the elimination of unessentials.

The gowns illustrated here explain more fully this intangible theme. The afternoon dress pictured at the upper left of page 45 is characterized by simplicity of line and trimming. In green chiffon velvet with the under-arm sections, cuffs, and collar braided in the same color, it would be charming. For reception wear, a small neckpiece of white fox to match the muff makes it becoming to the young girl. An older woman would prefer brown or smoked fox.

THE POSSIBILITIES OF A WRAP

Brocaded charmeuse is the supple fabric of the wrap on the right of page 45. If trimmed with fur and interlined, as illustrated, this is a winter garment; without the lining and with a marabout collar, it would serve for summer evenings. It is not a difficult design for home making. A pattern for any of these models may be ordered to measure from the Vogue Pattern Department.

An effective black and white combination is shown in the middle figure on page 45. Over a plain charmeuse gown is draped an overdress of beaded net which is prettily draped from the girdle in front. A less expensive arrangement would be to have the tunic of black net with a broad band of spangled net outlining the tunic and train. Black, spangled bands in an open pattern may also be used to outline neck and sleeves.

THE ESSENCE OF CHIC

Good lines and a simple handling of drapery distinguish the dress on the left of this page. It is a model equally suitable for charmeuse, *velours de laine*, or velvet. The neck, cuffs, and hem are all outlined by fur. The waist is plain with long, tight, set-in sleeves. To complete the movement of the draped skirt, little tab effects of embroidery and braid trim the lower part of the waist.

The waist at the bottom of this page is another example of effective simplicity. This made of charmeuse in the color of the suit, with the collar and scalloped edge of cream-white, would be as serviceable as it is good looking.

Another evening frock illustrated to the right of this page shows spangled chiffon over charmeuse. The waist is cut in kimono fashion and the draped overskirt is edged by a border. This is a model susceptible of many color combinations such as amber over cream, mauve over pink, all white, or all black.

The photographed model shows a simple dinner gown for a young girl. It is made of white charmeuse and chiffon, with beaded trimming and pink roses. A band of crystal beads matching that used for the kimono waist outlines the short tunic.

A collar and scalloped edge of white on sleeves and closing brighten a dark charmeuse blouse

SEEN *on the* STAGE

Stageland Made Ready for the Children—A Christmas Play—Several Equivocal Successes and Some Unequivocal Failures

By CLAYTON HAMILTON

THERE seems to be no such thing as a Christmas season in our theatres. In the capitals of other countries—London, for example—special productions are made at Christmastide for the benefit of children and their friends; but in New York at the holiday season the policy of the theatres is one of retrenchment rather than expansion. For this condition the public, more than the managers, must be held accountable. It is a matter of record that, during the two or three weeks that immediately precede the Christmas holidays, the attendance at our theatres suffers an alarming falling-off, so that only those plays which have been thoroughly established as successes can weather the lean weeks until the sudden resumption of enthusiastic theatre-going that comes in early January.

There is one artist, however, upon whom we may always count for a gracious presentation of the more amiable aspect of the Christmas spirit. This is Miss Kitty Cheatham. Every year she delights the children of New York with two holiday matinées—one in the week of Christmas and the other in the week of New Year's. There is no word in English to denote that rare and delicate art of which Miss Cheatham is our finest American exponent. The French would call her a *diseuse*. Her art is neither reading nor acting nor reciting nor singing, but a sort of mystic combination of all four. The subject-matter of her daintily selected songs and stories delights the children in her audience, and the grown-ups whom the children have brought with them are delighted even more by the purity of her diction and the easy eloquence of her delivery. But the best of Miss Cheatham's Christmas gifts to all her auditors, both young and not-so-young, is the charm of her ingratiating personality. She radiates sweetness and light; and it is not at all surprising that the children—who intuitively know one person from another—are always glad to welcome her at Christmas time.

Mrs. Fiske is appearing in Edward Sheldon's "The High Road"

In the matter of other Christmas entertainments, the children of New York have been better served this year than in former seasons. The Hippodrome we have always with us, but the matinées for children that Mr. Winthrop Ames has instituted at his Little Theatre illustrate a new departure. The production of "Snow-White and the Seven Dwarfs" has been so successful on weekday afternoons that Mr. Ames has been constrained to add an extra performance at eleven o'clock on Saturday mornings. The main merit of this charming little play is that it tells a fairy-tale for children with no symbolic or philosophic implications directed at the grown-up mind. In truth it can be said that the piece is just as simple as it seems.

But this is hardly true of Mr. Barrie's "Peter Pan," which means most to those who have become again like little children and who wistfully look backward. Yet children, as well as poets, will be glad that Mr. Charles Frohman has chosen to revive this literary fantasy as a Christmas gift to the public of New York. Those of us who still believe in Santa Claus and fairies must have our plays as well as other folks, and for us there can never be a greater pleasure than to play with Mr. Barrie.

But the only piece which was written especially for the present Christmas season was a pleasant little sentimental comedy by Mr. Laurence Eyre, entitled "Mrs. Christmas Angel." This production was intended as the initial offering at a new theatre in Philadelphia, but since the building was not completed in time, the play was exhibited in New York at a series of special matinées. The future of the production was still undecided at the moment when this article was written, but the piece deserves a little note of comment because of the author's evident sincerity.

"MRS. CHRISTMAS ANGEL"

THE story of "Mrs. Christmas Angel" is very simple. Mrs. Henrietta Hennaberry is a cranky old woman of wealth, who lives in Washington Square. She had disowned her son for marrying an actress, and after her son's death she had refused to see his wife or to aid her in bringing up her child. The unacknowledged daughter-in-law, reduced to want, is living in a little room in a shabby East Side tenement, supporting her little daughter by doing odd jobs as a seamstress.

The old butler of the Hennaberrys knows the whereabouts of the young woman and induces the henpecked husband of his mistress to visit her surreptitiously on Christmas Eve. Mrs. Hennaberry, suspecting her spouse of some illicit intrigue, tracks him to the tenement. She arrives at a moment when nobody is at home but the wistful little dreaming child, who regards her as a Christmas angel appearing in strange form. She is so charmed by the child that she orders in a Christmas tree and gives a sumptuous party in her honor to all the other children of the tenement. When Mrs. Hennaberry discovers that the little girl is her own granddaughter, she eagerly welcomes the child's mother into her family.

The best passage in this play is the children's party in the second act, which is set forth with an appealing combination of sentiment and humor. There is a good deal of genuine characterization in the dialogue and considerable cleverness in the development of the plot. The piece is somewhat excessively sentimental, but this excess may be pardoned in the first play of an author endeavoring to make an emotional appeal. Whatever may be the fate of "Mrs. Christmas Angel," Mr. Laurence Eyre should be encouraged to write another play.

At the Winter Garden, Gertrude Hoffman dances in an interlude that does not equal in beauty and allurement some of her former pieces

"THE HIGH ROAD"

WHENEVER Mr. and Mrs. Fiske present a play, we may be certain not only that Mrs. Fiske's own part will be intelligently acted, but also that all the other parts will be carefully cast and effectively performed; we may also count upon a tasteful production and a finished exhibition of the art of stage-direction. From the point of view of intelligence and taste, the Fiskes must be regarded as the true aristocrats of our American theatre.

They have expended their customary care upon "The High Road," by Mr. Edward Sheldon, a piece which is described by the author as "a pilgrimage, in five parts." The piece itself is both the best and the worst of Mr. Sheldon's plays. From the technical standpoint it is his poorest work, for reasons to be made apparent presently; but from a broader and more human point of view, it is the most promising of all his plays thus far, because it displays for the first time a sincere endeavor to look at life in the large, and an earnest effort to develop an important character consistently from act to act. It is less merely observant and more essentially imaginative than Mr. Sheldon's earlier pieces; it exhibits for the first time a touch of romance and an eagerness to look beyond immediate fact for ultimate truth. "The High Road" augurs well for its author's future. Yet, in itself, it is structurally faulty, and therefore far from satisfying.

A woman, who, twenty years before, had worked in a shirt-waist factory, has risen to a position of political importance as president of the national federation of women's labor unions. She has won fame in many states by initiating legislation to ameliorate the economic conditions of women workers. After having accomplished her greatest triumph by pushing a bill through the legislature at Albany, she marries the governor of New York State. Her husband is subsequently nominated for the presidency, and his platform naturally includes a plank that favors laws more liberal to working-girls. His strongest political opponent—a man who is the head of many trusts—discovers that, in her early youth, the heroine had lived for three years as the consort of a wealthy artist without the formality of legal marriage. He threatens to publish this fact unless the presidential candidate will renounce the labor plank in his platform. The heroine, admitting the truth of the politician's story, dares him to publish it, and threatens at the same time to make a public statement in which she shall make clear the motives of her detractor. She is willing to let the public judge between them. The politician acknowledges defeat and calls off the publication of the scandal; and it is presumed that the husband of the heroine is subsequently elected to the presidency.

The entire story, as summarized in the preceding paragraph, is crowded

Several Old-English comedies are being charmingly presented by Annie Russell

Chrystal Herne has drawn a failure in Augustus Thomas's "Mere Man"

With exquisite delicacy Lucile Watson interprets her rôle in "The Point of View"

Eva Leonard Boyne is a delightful cockney girl in "Fanny's First Play," Shaw's latest comedy

into the last two parts of Mr. Sheldon's five-part play. Obviously this narrative material could be exhibited in three acts, with the advantage of that tensity which comes of an observance of the unity of time. All that had happened to the heroine before her marriage could have been expounded retrospectively in the opening act. But instead of following the structural formula of Ibsen, Mr. Sheldon chose to unfold his story in the manner of an early nineteenth-century novelist. He has preceded his dramatic crisis by three acts (or "parts") which exhibit various stages of the antecedent life-experience of the heroine. In the first part she is shown as a country girl of seventeen running away from her father's farm with the alluring artist; in the second part, at twenty, she leaves the wealthy painter to become a working-girl; and in the third part, at thirty-eight, she tells her story to the man who is about to marry her. This novelistic material is not dramatic; it should have been assumed and not exhibited; and Mr. Sheldon's play, as it stands, is unconscionably long in getting started.

"THE WHIP"

THE dear old type of melodrama that used to flourish on Third Avenue and Eighth Avenue was driven out of business in New York some years ago by the advent of the five-cent moving-picture show; but it has continued its career, uninfluenced by this adventitious interruption, at the Drury Lane Theatre in London. A particularly skilful example of this species, called "The Whip," concocted by those accomplished craftsmen, Messrs. Cecil Raleigh and Henry Hamilton, which has run for over two years at Drury Lane, is now exhibited at the Manhattan Opera House, and bids fair to reassemble the numerous and scattered friends of "Bertha, the Sewing-Machine Girl," and "Nellie, the Beautiful Cloak-Model."

In "The Whip," the future happiness of the beautiful and virtuous heroine depends upon the winning of a great race by a famous horse that belongs to her family. This horse is to be transported in a box-car to the race-track. While the train is on the way, the wicked villain uncouples the box-car at a place so chosen that the next express will be certain to crash into it. Just as the express is heard approaching, some friends of the heroine arrive in an automobile and rescue the race-horse from the box car. A moment later the express train smashes the empty car to splinters.

This exciting scene offers only the best of many thrills; and the action is relieved by numerous passages of comedy well suited to evoke the loud guffaw. The most notable of the comic scenes is set in the chamber of horrors at Madame Tussaud's, where the leading low comedian is locked up by the villain over night. The production is spectacular, and the play itself is a good example of its kind.

"THE PAPER CHASE"

THE Paper Chase" is an utterly mechanical play of plot by the prolific Mr. Louis N. Parker. Its one merit is that it serves adequately to display the technical accomplishments of Mme. Simone as an exponent of the old-fashioned comedy of intrigue. Mme. Simone is a very intelligent artist, and she has already demonstrated to the American public her capacity to deal with more difficult tasks of characterization than are imposed upon her by the present play.

"The Paper Chase" is reminiscent of many pieces of the school of Scribe—notably that early farce of Victorien Sardou, entitled "Les Pattes de Mouche," which was made familiar to us by the Kendals under the title of "A Scrap of Paper." The scene is set in the palace of Versailles in 1780. A libelous satire of the Queen, Marie Antoinette, written by the Duke of Richelieu and circulated secretly among his friends, has been stolen by the clever Baroness von Schoenberg, who, possessed of the paper, threatens to deliver it to the king and thereby encompass the ruin of Richelieu and his satellites. The Marquis of Belange is employed by the duke to recover the incriminating document, but his intrigue is complicated by the fact that he falls in love with the clever baroness whom it has become his duty to outwit. After many movements of the plot, the baroness circumvents her enemies, saves the honor of the queen, and marries the marquis who has been deputed to combat her.

Mr. Parker's plot is clever enough, but his comedy of intrigue is deficient in the element of character. Not a single human being is projected by the play. The lines, also, are lacking in wit, and the fabric as a whole may be set down as a bit of the journeyman-labor of the theatre.

"WHAT AILS YOU?"

"WHAT Ails You?", a farce by Mr. Rupert Hughes, seems to have been designed primarily as a satire of the system of building up depleted constitutions that is practised at the health-farm of the celebrated Muldoon. The second act is set in the gymnasium of such an institution, and whatever fun the farce affords is evoked by the ludicrous calisthenic efforts of several exceedingly fat people to get thin and of several exceedingly thin people to get fat. The first act is set in the restaurant of the Hotel St. Ritz, intended evidently to be taken as a type of the best hotels in New York. In this act both the waiters and the guests behave with an obstreperous vulgarity which, in actual life, would not be tolerated for a moment in even the least pretentious of New York hotels. This exhibition is very painful to anyone who expects good manners in the theatre when good manners are demanded. The whole

(*Continued on page* 90)

In her dancing pantomime, "Midi à Quartorze Heures," Regina Badet fascinates the Persian prince by a wonderful veil dance, now a slow, rhythmic motion, now a whirling rhapsody

Mlle. Yetta Rianza, prémière danseuse at the Opéra Comique, has this season renewed her hold on Parisian lovers of the ballet by the abandon yet perfect grace of her performance in "La Danseuse de Pompéi"

Regina Badet in "Sappho." Mlle. Badet returns to the stage with a series of dances which run the gamut of feminine charms and emotions from the sweet innocence of "Paul and Virginia" to the abandon of the eastern beauty

A beautifully artistic thing is the new opera ballet called "Les Bacchantes" and artistic is its rendering by Mlle. Zambelli

THREE FAVORITE FRENCH DANCERS, WHO IN MORE OR LESS AUDACIOUS INTERPRETATIONS OF THE POETRY OF MOTION, ARE CHARMING THE SENSATION-LOVING PARISIAN PUBLIC

A GLIMPSE AT VOGUE

The Mode of the Early Nineties

VOGUE is twenty years old. As its twenty-first year begins, we reprint a handful of news items and illustrations from our earliest numbers. Read them, and you will find yourself transported back two decades into that misty past when golf and bicycles were twin novelties from overseas; when private car after private car carried society to the "World's Fair"; when American women viewed with horror the London fashion of taking off hats in the theatre. Read these two pages, you who only know the VOGUE of *"Vingt ans aprés":*

RANDOM PARAGRAPHS FROM VOGUE'S FIRST NUMBERS

"AS SEEN BY HIM"

Speaking of Paris, I have been told that the fad there this season is the bicycle. It has become quite fashionable, and I have often wanted to try it myself. It is utterly impossible to do so in this country.

"BITS ABOUT BOOKS"

Though as yet "Trilby" has appeared in only three parts, the judgment daily gathers force that it is the best fiction we have had since Thackeray gave us "The Newcomes." May Du Maurier's eyesight be spared till he has given us his full and perfect work in many Trilbys.

"ANSWERS TO CORRESPONDENTS"

I have used the word "function" so much chiefly because it is cherished by Mr. Ward McAllister as his pet expression.

"FASHION"

American women positively refuse to doff their headgear in the theatre. Though the rudeness of the big hat wearers should be rebuked, it is hoped that the hat-removal rule will never become mandatory here as in London.

"WHAT SHE WEARS"

In these days of fluffs and fancy accessories, it was very odd to see—in a Madison Avenue cable car—three women, unmistakably English tourists, who were dressed in tailor suits. Yet so well cut were their gowns that no one could take them for any but smart women.

"BITS ABOUT BOOKS"

Oscar Wilde will reach New York on November 1st. Those of us who know him have discovered that he is a man of unquestionable talent.

"SOCIETY"

Mr. George Vanderbilt's wonderful château at Asheville is not yet completed. Only one wing shows any sign of being finished.

"AS SEEN BY HIM"

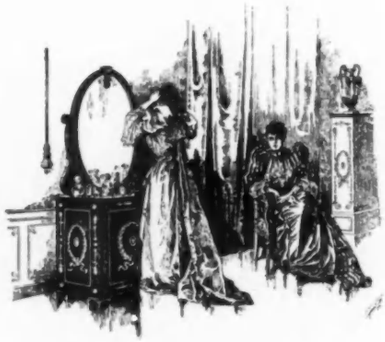
At a recent dinner in New York, a new custom was introduced which rumor says is to be the fashion. The guests went in to dinner without any order of precedence whatever.

A handful of nineteenth century drawings

Vogue's first cover drawing was by A. B. Wenzell —Dec. 17, 1892

An early Vogue cover by Arthur I. Keller —June 14, 1894

The original "V-Girl," by Henry M. McVickar —Dec. 31, 1892



Mr. McVickar's pictures of Society had a charm peculiarly their own —Dec. 17, 1892

of TWENTY YEARS AGO

"FASHION"

Woman's passion for humps defies explanation. She wears a tight, hard mass of hair, felicitously named a "waterfall," a long, funnel-shaped coiffure with bobbing curls protruding from the end, a "Psyche knot" or wormlike roll of wire and tape, and so on through bustles and bunches of wire, steel, and buckram, all going to make humps more or less grotesque.

"AS SEEN BY HIM"

Among the tools used for the new game of golf are the play club, the cleck, and the grass driver. At Southampton and at Cedarhurst there are already "links" and the game is gaining in favor in this country.

"OUR LONDON LETTER"

Victoria has taken a box for the Covent Garden operatic season. It is hardly expected that she will show herself, as she is quite infirm and very fearful of anarchists.

"PIERROT"

Doomed to suffer hopeless pangs,
Born to sigh and spoon,
Softly his guitar he twangs,
Love-sick for the moon.
Sang Pierrette in gay refrain:
"Morning, night, and noon,
Pierrot, you must love in vain!"
Sang Pierrette in gay refrain.
"Aimons vite—
Pensons vite—
Toute invite
A vivre vite.
Au galop
Monde falot!"
—ROBERT W. CHAMBERS.

"WHAT SHE WEARS"

Sleeves have assumed such enormous proportions that there *must* come a reaction. The whole structure of the female form divine is lost sight of in these days. I saw a coat on Fifth Avenue the other day which had no less than eight ruffles attached to the bottom. It stood out till it resembled a penwiper.

"BITS ABOUT BOOKS"

"The Prisoner of Zenda," by Anthony Hope, is the book of the hour. It is a capital story of romance, heroics, war, love, and intrigue.

"OF INTEREST TO HER"

Nothing is so important to the success of a débutante as that her first start shall be a wise one. It is well to take counsel with Mr. Goold Redmond, Mr. Peter Marie, or Mr. McAllister.

"FOOTBALL"

To-day's Yale-Princeton game will probably have very few long runs, but will be one steady push through the line. Yale will take the aggressive, Princeton the defensive. Mr. Frank Hinkey is captain of Yale and Mr. Trenchard of Princeton. It will be a battle royal.

"AMONG THE CLUBS"

Even Tuxedo is looking up and having a little boom of its own. I can never understand why the Tuxedo Club should not be one of the most popular of the suburban resorts.

"SOCIETY"

The opening of the Hotel Waldorf Tuesday evening attracted a large crowd. Not only was the hotel itself a wonderful sight, but the beautiful women in beautiful gowns made a remarkable picture.

"ANSWERS TO CORRESPONDENTS"

We have known men—but they were callow—who treat dancing as an athletic feat between the sexes. They proceed on the Irish jig principle, a proceeding in a modern ballroom which may please some, but should make the judicious grieve.

These pictures will help you span a period of twenty years.

Another of Mr. McVickar's ladies, showing the mode of 1893
—Jan. 7, 1893

Big sleeves, man's stand-up collar and four-in-hand. Sic transit gloria feminis!
—Jan. 18, 1894

One of Vogue's first fashionable advertisements
—March 8, 1894

The earliest advertisement of the safety bicycle
—March 22, 1894

The distinctive advertising style of twenty years ago
—Dec. 24, 1892

Originality is lent the motor coat as often by a difference in weave and coloring as by an actual novelty in cut. This English model is of indigo heather, diagonal homespun with a double-breasted front and half-belted back fastened with brown leather buttons. The flap pockets are long and oval. The hat of indigo, ribbed velvet is feather-trimmed

The simulated panel front and back and the snug half-belt give semi-fitting lines to this English motor wrap of brown homespun, fastened with horn buttons. Here the flap pockets are cut very large and square. A glowing feather fantasie colored orange, blue, brown, and yellow brightens the hat, which is made of the same brown homespun as the coat

Scotch motor coat cut in the always smart raglan shape. A stunning brown and tan check mixture is used and the single-breasted front is closed with horn buttons. The slot pockets are in accordance with the raglan style. "Aeroplane" is the up-to-date name for the hat of brown velours with its plane-like loops of the material set directly in back

THE REQUISITES OF MOTOR COATS ARE WARMTH, PROTECTION FROM DUST, AND SMARTNESS OF CUT, THE LAST CHIEFLY GOVERNED BY ENGLISH STYLES, WHICH ARE CONCEDED THE BEST IN THE SPORTS WORLD

COATS SHOWN BY JOHN WANAMAKER

STRIKING PERSONALITIES OF THE STAGE CLOTHED IN GOWNS AS DISTINCTIVELY PLEASING AS IS THE BEAUTY OF THEIR WEARERS

White, brocaded satin and lace are simply fashioned to suit the naïve charm of Irene Bordoni, the French chanteuse, who recently made her American début at the Winter Garden. An oriental turban sets off the brilliancy of her remarkable eyes

Eleanor Kent, appearing in "The Gypsy," is here wonderfully gowned in black satin broadly striped with a cascade design in gold brocade. An oddly cut, medieval over-robe of black shadow lace weighted by two heavy tassels veils the figure to the hips

The eye is inevitably drawn to the brilliant color center of the corsage bouquet which makes picturesque this fur-trimmed, white chiffon gown of Lucrezia Bori's. Señorita Bori, the Spanish soprano, sang the leading rôle in "Manon" at the première performance of the opera

SMART PATTERNS *for* MOTOR COATS

No. 2226/25—*A motor or sports coat, original of which was cut by an English tailor*

No. 1973/25

No. 2031/25

No. 1772/25

No. 2225/25—*Essentially a motor coat and smart enough for town wear*

AN ENGLISH MODEL, ENGLISH TWEED, A VOGUE PATTERN, A SMALL TAILOR, AND THE SUM TOTAL IS A SMART MOTOR COAT

IT is the cut of the heavy top coat or motor coat which counts most, and it is this that is hardest to buy, even when money is no object. The English, those lovers of sport and of sport comfortably enjoyed, undoubtedly make the best overcoats. But these are expensive, as import duty must be paid. A less expensive way to achieve the same result is to buy good English tweed and a Vogue pattern which faithfully reproduces the English cut, and then have the coat made by a small tailor. As a rule the small tailor can sew and press; his deficiency lies in style and cut; but since the pattern insures these qualities, any chance of mishap is forestalled.

Vogue patterns have distinction, for only the advanced, the really smart designs are sanctioned. Observe the coats illustrated. The first on the left, No. 2226/25, was originally cut by an English tailor who makes a specialty of sports clothes. This double-breasted model has a loose armhole which makes it easy to slip on. The collar may be left open as shown, or buttoned up to the throat for bad weather. No. 2226/25 requires, in medium size, 4½ yards of 54-inch material or 5½ yards of 40-inch material, 10 large buttons and 8 small ones. Sizes: 34 to 40 inches bust measure. Price, $1.

Another excellent but quite different style is shown in No. 2225/25. This is essentially a motor coat—warm, light in weight, and smart for town wear. It is good looking, made of the soft vicuna cloth or *velours de laine* in either plain colors or the attractive two-toned effects with the buttonholes bound with the material. Such a coat may be lined with satin throughout. Pattern No. 2225/25 for this seven-eighths length coat is cut in three pieces with underarm and shoulder seams, and an invisible dart for fitting in the front. Two-piece sleeves are set into normal armholes. Medium size requires 3½ yards of 52-inch material and 5¼ yards of 36-inch material. Sizes: 34 to 40 inches bust measure. Price, $1.

No. 2031/25 is a smart-looking coat of black corduroy trimmed with revers and cuffs of fur or of self material. The model requires, in medium size, 9 yards of corduroy 21 inches wide or 3½ yards of broadcloth or satin 50 inches wide, if either of these materials is preferred. Sizes: 34 to 40 inches. Price, $1.

No. 1973/25—Motor coat of white *velours de laine*. The upper part is cut all in one piece, with large revers which can be folded over in double-breasted fashion. The skirt of the coat is high-waisted and buttons over to one side. Two large buttons are featured in front and back. The model requires, in medium size, 3¼ yards of *velours de laine* 54 inches wide, and 4 buttons. Sizes: 34 to 40 inches bust measure. Price, $1.

No. 1772/25—Motor coat of beige wool ratine with cuffs and revers of black-and-white striped satin. It is double-breasted and fastens with two buttons. The lines of the coat are loose and straight, with a broad box plait effect in the back, ornamented with buttons; the sleeves are cut in one piece with the side portion, into which they are slightly fulled. The materials required, in medium size, are 4 yards of material 52 inches wide, 1 yard of satin 24 inches wide, 4½ yards of satin 36 inches wide for the lining, 12 small buttons, and 6 large ones. Sizes: 34 to 40 inches bust measure. Price, $1.

NEW FRENCH MODES *in* PATTERNS

No. 2171/25 No. 2172/25

No. 1670/25

No. 2148/25 No. 1764/25

THE usual difficulty for the smart woman who would like to economize on her dress—and what woman does not want to get good results for little money?—is that she cannot buy patterns of late Paris modes; she has to content herself with last year's styles. But Vogue has overcome this. The very essence of good design—the cut—we at once place at your disposal for fifty cents or one dollar.

Nothing could be simpler than the wrap illustrated in the middle of the page, and yet it has just that swathed and draped effect which is the dominant note in Paris wraps to-day and which is so impossible to attain unless the cut is just right. Some of the most charming wraps are of white with white collars and cuffs and with the lining of some brilliant shade of satin. Pattern No. 1670/25 is cut in four pieces. The medium size requires 3¾ yards of 54-inch reversible material or 4 yards of 42-inch material and 8½ yards of 24-inch material for the lining. Sizes: 34 to 40 inches bust measure. Price, $1.

TIMELY NEEDS IN GOWNS

Here is a lovely evening gown which could be made of net lace. The flounces may be sewed onto a mousseline underskirt, and the net and charmeuse or chiffon used for the waist. No. 1764/25 requires, in medium size, 8½ yards of 22-inch lace, 1 yard of 40-inch charmeuse, 4½ yards of 36-inch material for foundation. Sizes: 34 to 40 inches bust measure and 22 to 28 inches waist measure. Price, 50 cents for waist or skirt.

New models for cloth or charmeuse are shown in No. 2171/25, No. 2172/25, and No. 2148/25. The last is a one-piece frock with a postillion back. The waist is cut with long sleeves. Materials required for waist, in medium size: 42-inch material, 1¾ yards; 36-inch material, 2 yards, and ⅓ of a yard of velvet 18 inches wide, ¼ of a yard of 18-inch allover lace. Sizes: 34 to 40 inches bust measure. The two-piece skirt is cut with a slight fullness at the raised waist-line. The skirt measures 1¾ yards around the bottom. Materials required for skirt, in medium size: 42-inch material, 3 yards; 36-inch material, 3½ yards, and ¾ of a yard of foundation belting. Pattern of skirt including foundation girdle is cut in 4 pieces. Sizes: 22 to 28 inches waist measure. Price, 50 cents for waist or skirt.

No. 2171/25 is a semi-tailored costume in one piece that opens at the right side of the front. The left side of waist and skirt in the front and the right side of the waist and skirt in the back are cut in one and then slashed under the belt, slightly gathered, and seamed. The seam is concealed both in back and front by the belt which is run through a buttonhole. The gown, in medium size, requires 4½ yards of 40-inch material or 3¾ yards of 54-inch material, 2½ yards of 4-inch lace, ½ yard of 24-inch velvet for girdle, ½ yard of 24-inch satin for chemisette. Sizes: 34 to 40 inches bust measure. Price, $1.

No. 2172/25—Costume suitable for afternoon wear, showing shaped revers and plain skirt. The waist is cut with seam in center-back and long shoulders to which long, tight, one-piece sleeves are stitched. The waist requires, in medium size, 1½ yards of 40-inch material or 1⅛ yards of 54-inch material; 1¼ yards of 19-inch velvet, 1 yard of 8-inch lace. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

The three-piece skirt is slightly gathered in back. The skirt requires, in medium size, 3 yards of 40-inch material or 2¾ yards of 54-inch material. Sizes: 22 to 28 inches waist measure. Price, 50 cents, or $1 for costume.

DISTINCTION IN BLOUSES

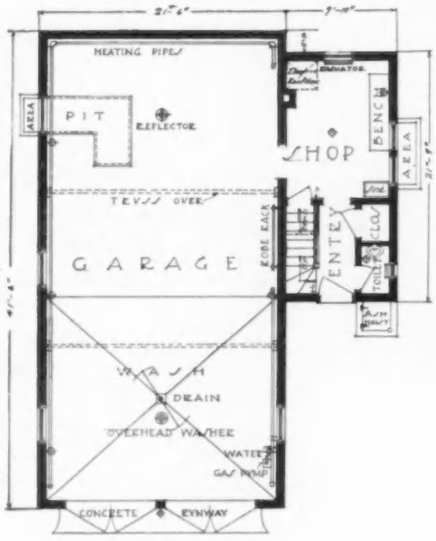
No. 2200/25—Chiffon or crêpe de Chine would be suitable for this waist, which may open at the front or the back as preferred. The waist requires, in medium size, 2½ yards of 36-inch material, or 2 yards of 40-inch material; ⅝ of a yard of 24-inch material for vest, or ⅝ of a yard of 19-inch allover; 1½ yards of 24-inch material for lining. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2155/25—Draped blouse suitable for medium or light weight material. The waist requires, in medium size, 3 yards of 36-inch material or 2¼ yards of 44-inch material, ⅜ of a yard of 36-inch material for chemisette, 1 yard of plaiting for sleeve ruffles, 4 dozen buttons. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2200/25

No. 2155/25

The "ounce of prevention" has been carefully provided in this garage which, in addition to fireproof construction, boasts an emergency exit



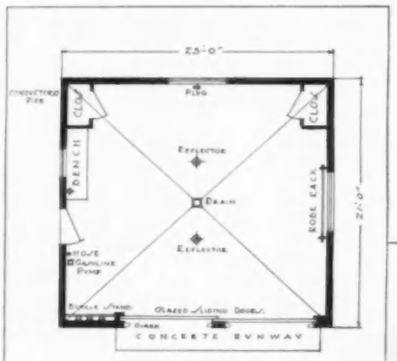
GROUND FLOOR PLAN

This small but perfectly appointed structure is built with sliding doors which economize space and make easy the maneuvering of the car

The beautiful garage of Mr. C. K. G. Billings at Fort Washington Road and 196th Street, New York. The garage closely follows the architectural style of the residence

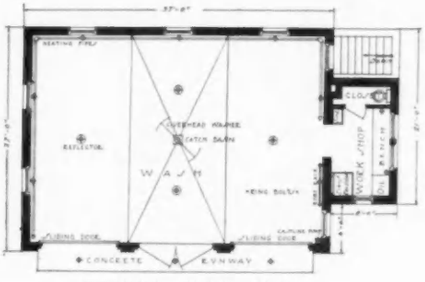
GARAGES WHICH FULFILL IN STRUCTURE AND EQUIPMENT ALL THE EXACTING DAILY REQUIREMENTS IN THE LIFE OF THE CAR

DESIGNS BY A. RAYMOND ELLIS



GROUND FLOOR PLAN

Built entirely of reinforced concrete, the most perfect fireproof material, and with a cellar for power house and storage



GROUND FLOOR PLAN

THE most important general qualification for a garage is that it should be sufficiently roomy. Two feet should be allowed at the back and between the cars and there must be room enough in front to crank the car, maneuver it, and open and close the doors without hindrance. Sliding doors are more easily handled than any other type and therefore to be preferred, in spite of the fact that it is harder to make them weather tight and to exclude the cold.

In even the smallest garage there should be a work bench and as much equipment as the owner can afford, and in every garage where two or three cars are kept there should be built, preferably under a window, a large work bench with drawers for tools. Near this should be an electric power plug with a good electric light for night work. On one end of the bench should be a large vise, and the lighting arrangement should also include ceiling lights equipped with reflectors, side lights, and two base plugs near the floor into which can be plugged a portable hand lamp on a long cord. This is very useful when working under the car or on the engine. If a small workshop can be provided, it is desirable. This should contain electric power sufficient to run a small lathe, a drill press, and a welding and vulcanizing machine. Conveniently located there should be a toilet room and a sink.

If the garage is close to the house, heat, water, and electricity can be conveyed in a trench to the garage, but the water pipe must be laid below the frost line in order to keep it from freezing, and the heating pipes must be insulated with cork and laid in 8-inch tile, well packed with mineral wool. Instead of using radiators in the garage it is customary to run the pipes along the walls in batteries to a hight of about three feet. This gives greater radiation.

Though electricity is best for lighting, gas is often used. Gas, however, must be inclosed, for the fumes of gasoline are heavier than air and naturally seek a lower lever, so that any flame should be kept well above the floor.

The gasoline tank is usually buried ten or fifteen feet outside of the garage, with a filler tube extending six inches above the earth. This permits the gasoline to be delivered to the tank without the danger of its being spilt in the garage proper. A pipe from this tank leads to the pump in the garage, and a rubber tube from the pump to the gasoline tank allows the car to be filled with very little danger of any gasoline escaping. In cramped places a turntable will be found a great convenience in manipulating the car.

A most practical garage, built to accommodate two cars, is shown above in the middle of the page. It has a concrete floor built on a foundation of cinders, walls of frame and stucco, and a shingled roof. It is heated with a main extended from the house, and the equipment consists of an overhead washing device and a work bench. There is a storage space under the roof. Such a garage affords the requisites for the care of an expensive car.

The cut at the top of the page, on the left, shows a garage built for four cars. Here the walls are of brick covered with stucco. The floor throughout is of concrete, and there is a washstand equipment. Under one of the car spaces is a repair pit with an outside exit, so that if the car should take fire, thereby cutting off escape through the garage, an exit is afforded through an opening in the outside wall at the back of the pit. An outlet for the accumulation of gasoline

(*Continued on page* 94)

Tecla Gems

NEW YORK
398 Fifth Avenue

LONDON
7 Old Bond Street

Técla

Philadelphia Walnut Street at 16th
Washington F and 11th Streets NW
St Louis Locust at 10th Street
Atlantic City 1913 Boardwalk
Nice 16 Avenue Masséna
Vienna 2 Kärnthnerstrasse

PARIS
10 Rue de la Paix

BERLIN
15 Unter den Linden

The YOUNGER GENERATION

Deftness in the Handling of Details Keeps the Established Junior Modes Always Fresh and Up-to-the-Minute

Super-simple is the gathering of the silk into a wide, bordering hem

By the detail of the waist-line is the French origin of this coat made known

The leopard skin fur is in characterful contrast to the brown velvet

FOR the little girl a charming model is the silvery gray-blue charmeuse shown above. It is cut all in one piece with kimono sleeves, and falls straight from the shoulders to the knees, where it is softly fulled into the wide hem. The deep, pointed collar and matching cuffs are of baby Irish. A soft, wide tam c'shanter of black velvet is worn low on the hair.

To the extreme right is sketched a box-plaited coat of brown velvet trimmed with leopard skins. It is cut in one piece with full-length box plaits caught into a belt. The sleeves are set in stitched armholes. The round, close-fitting fur cap is trimmed in front with a wee, stiffly upstanding aigrette.

How fur may be used on a quaint little house frock of English design

Oddity of line in a coat of dove-blue broadcloth trimmed with white fox

Black velvet, especially with ermine, is always becoming to the small child

The small child always looks well in black velvet, especially when combined with ermine, as in the drawing of the coat shown on the left. It fastens down one side, and the throat is protected by a narrow collar band of ermine from which depends a tail-trimmed end. A cluster of pink rosebuds nestles at one side of the ermine-banded, velvet cap.

One of the cleverest models of the season for an older girl's coat, recognizably French in design, is illustrated in the middle of the page. Bottle-green broadcloth it is, with trimmings of skunk. The straight, slim back is in one piece, while a waist-line is simulated in front by an arrangement of darts.

An English model is shown to the right of the middle cut. It is of dove-blue broadcloth with collar and cuffs of white fox. The body is slightly fulled into the upper edge of the front, which drapes over to one side where the closing is effected with three large, cloth-covered buttons. The deep cape points to the waist back and front, and over this is worn a fur tippet finished with a silver cord tassel.

The frock to the left of the middle drawing is of embroidered chiffon in saffron color, narrowly banded with skunk. The plain waist with its kimono shoulder is crossed in surplice fashion with ruffles of plaited net caught under brown worsted embroidered roses, which in turn are fastened to the corded waist-line. The frock on the extreme right is made with fine box plaits which give the effect almost of accordion plaiting and makes a fluffy dancing frock model for wash or silk fabrics. Into the fine batiste are set square, hand-wrought motifs of the same material.

Fine box plaits of sheer batiste give the effect of accordion plaiting

Economies of 10 to 33⅓ per cent. prevail in this Sale of

$50,000 worth of French Lingerie
$100,000 worth of American Lingerie

¶ Prices range from 50c for a French or Domestic chemise to $150 for a matched set of French undermuslins. More than 100 styles in domestic nightgowns.

¶ *Illustrated catalogue will be mailed upon request*

GIMBEL BROTHERS

NEW YORK

Broadway *Thirty-Third Street*

ATWOOD GRAPE FRUIT

NO OTHER GRAPE FRUIT EQUALS IT IN FLAVOR

A WELL-KNOWN physician writes: "I prescribe grape fruit for all my patients, and tell them to be sure and get ATWOOD GRAPE FRUIT, as *other grape fruit to the Atwood is AS CIDER APPLES TO PIPPINS.*"

The Journal "American Medicine" says: "Realizing the great value of grape fruit, the medical profession have long advocated its daily use, but it has only been within the past few years that the extraordinary curative virtues of this 'king of fruits' have been appreciated. This dates from the introduction of the ATWOOD GRAPE FRUIT, *a kind that so far surpasses the ordinary grape fruit that no comparison can be made.*"

Says E. E. Keeler, M.D., in the "Good Health Clinic": "In all cases where there is the 'uric acid diathesis' you will see an immediate improvement following the use of grape fruit."

If you desire, your grocer or fruit dealer will furnish the ATWOOD Brand in either bright or bronze. It may be procured at first-class hotels, restaurants and clubs. Ask for ATWOOD Brand. For home use buy it by the box; it will keep for weeks and improve.

THE ATWOOD GRAPE FRUIT COMPANY. MANAVISTA, FLA. TRADE MARK

ATWOOD Grape Fruit is always sold in the trade-mark wrapper of the Atwood Grape Fruit Company.

THE ATWOOD GRAPE FRUIT COMPANY, 80 Maiden Lane, New York

WHAT THEY READ

MY LOVE AND I, by "MARTIN REDFIELD," must be set down as one of the most notable novels of this or of any recent season. Structurally it is unusual, and, tried by conventional standards, defective, though perhaps the author would say that he deliberately chose the form in which he cast his story as just the one fitted for the thing he undertook to do. In style the story is highly distinguished, though somewhat unequal, always vigorous without a trace of that effort at powerful writing so common in the fiction of the day; it is often so nobly eloquent and poetic that one half fears the prose will be marred by the intrusion of regular blank verse lines. There is not, however, any such blemish upon a single sentence, though the appropriate prose cadence is, much of the time, nothing less than noble. As to Martin's youthful love, it is as truly and exquisitely set forth as ever the passion was portrayed by the great masters of English prose fiction.

The autobiographically revealed Redfield is a complicated and self-consistent character. His early patron and friend is an admirable sketch of the ideal gentleman; his literary hero, the poet, is a flesh and blood reality; the commonplace, thick-skinned "Cousin Thomas" is a triumph in the portraiture of the stupidly gross materialist; and the minor male characters all live and move with the air of veracity. Most readers will feel, however, that the ablest portraiture of the book is to be found in the women, one of whom is as lovely an instance of unselfish devotion, of the mothering instinct, as can well be found anywhere in fiction. The wife, too, is done with lavish care and great success, though some will rebel at accepting her in full.

The dialogue is natural, and never tedious; the philosophy is always interesting, though here again there is room to cavil at the sacrifice of dramatic movement necessitated by the pauses for reflection. "Martin Redfield" seems to be an assumed name hiding the personality of a writer skilled by long and patient practice, though one perhaps who has not yet appeared in print. (Macmillan & Co., $1.35 net.)

MRS. LANCELOT, A COMEDY OF ASSUMPTIONS, by MAURICE HEWLETT, is not, as some may have supposed, the story of a lady who had the strongest right to be jealous of Queen Guinevere, but just a tale of early nineteenth-century English life, and the best thing that the author has done in the manner of his recent exemplar, George Meredith. One feels strongly the Meredithian influence in the earlier part of the book, so that the style is rather unpleasantly artificial, but Mr. Hewlett forgets his master somewhat as he goes on, and almost achieves a style of his own. As to the matter of the book, it is fresh, ingenious, and not unnatural, though its central theme, again, somewhat resembles an incident in "Diana of The Crossways." The feeling of the chief characters is true throughout, the Duke of Devizes is a creation worthy of Meredith himself and not in any way an echo of that great master; the poet is excellent, the heroine a jewel of a woman, and the husband a fine study of ambition and egotism, while there are many admirably indicated subordinate characters, and Tom Moore is introduced with convincing success. In setting and furniture, the tale is dignified and effective, while the letters now and then introduced reproduce the social spirit of the time with minute faithfulness. Mr. Hewlett manages to escape tedium even in his longer descriptive and narrative passages, while his dialogue is highly dramatic, and several of his scenes deserve to stand beside the traditional great chapters of English fiction. If Mr. Hewlett could have thrown off altogether his clinging Meredithian manner he would have achieved something very close to a great novel. (New York: The Century Company, $1.35 net.)

THE JOYOUS ADVENTURES OF ARISTIDE PUJOL, by WILLIAM J. LOCKE, owes much to a far more famous tale of Provençe, but if it is true that had Daudet never written "Tartarin of Tarascon" Mr. Locke would never have told us of Aristide Pujol, then we must be doubly thankful to Daudet. Pujol is no Tartarin, but he has the gay southern carelessness of Daudet's Provençals. Mr. Locke has made a delightful set of touch-and-go adventures for his hero, and it is impossible to read of them without almost continuous smiles and laughter. Contrasted with the southern warmth of Pujol is the northern detachment of the author's amused criticism and comment. The English folk introduced into the story further set off the humors of Pujol, and the latter's fine benevolence in restoring the women he charms to the bosoms of their faithful but frantic husbands preserves the proprieties in accordance with British precedent, though in a fashion that Provençe would hardly understand. Alec Ball's excellent and spirited illustrations accentuate the indebtedness of Mr. Locke to Alphonse Daudet. (New York: John Lane Company, $1.30, fixed price.)

MARRIAGE, by H. G. WELLS, shows us the author in a new and interesting phase of his wrestle with the everlasting problem of the sexes. His title, indeed, implies a universality that his book does not possess, but the marriage of the story has the attribute belonging to most middle-class unions in the British Isles, that of romantic attachment. The thing was oversudden, it must be admitted, but Mr. Wells shows his knowledge of women in having paved the way for the successful lover by first interesting his heroine to the point of an engagement with him who eventually proves unsuccessful. After that comes the tug of living together for the eloping young couple, the disconcerting discovery for the husband that his wife lacks the sense of monetary responsibility and her equally disconcerting discovery that her husband wishes to put his scientific work first and her second. Social ambition takes possession of the wife, and to keep pace with it, the husband drops science to become a successful moneymaker. In the end he finds himself so burdened and hampered with the things that such success has heaped about him that he seeks relief in wild Labrador, where the wife accompanies him. The Labradorian scenes are strikingly done, but it would be unjust to the reader to say with what result

(Continued on page 62)

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You are likely to be surprised, first, at the Jackson's riding ease and second, at the fact that other cars from which you expected much do not approximate it.

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Ready to wear and custom made—Prices $5.50 to $35.00

36 East 33d St. *Peetz Front Lace Corset* **New York City**

WHAT THEY READ

(*Continued from page 60*)

Courtesy of A. C. McClurg & Company.

The Castle of Segovia seen with Mr. Hale's eyes, as an illustration for Mrs. Hale's charming "Motor Journeys"

A great novel "Marriage" certainly is not, but an extremely clever one it must be declared. We could have spared some of the documents that go to the realism of the thing, but there is little of the dialogue that one would wish away. Undoubtedly the girl is the best thing in the story. Of her two lovers, neither would strike a well-bred American girl as a gentleman, and perhaps one of them Mr. Wells does not intend to picture as such. Marjorie's father and mother are most happily done, and the minor folk generally contribute to the interest of the story. Mr. Wells, indeed, has done himself credit, and his book will probably help some young persons to see a little clearer. (New York: Duffield & Co., $1.35 net.)

BLUE-BIRD WEATHER, by ROBERT W. CHAMBERS, takes the author away from the banalities of his accustomed haunts in the fashionable circles of New York, and the cheap unrealities of his studio folk into an impossible but delicious "land of heart's desire." Mr. Chambers has written an almost flawless little love idyll, a thing to make his more cynical admirers "smile sarcastic," a tale defiant of modern naturalism, but to be accepted with uncritical joy by anyone in the sentimental mood of Christmas time. Let us agree that no such girl as Mr. Chambers pictures ever set out decoys on a lonely Virginia marsh, or habitually washed dishes in a roughly simple shooting resort; let us agree that the well-placed youth who imagined that he had found such a girl in such a place would necessarily be the victim of a hallucination, and a fool to act upon it; having admitted so much, we may go on to enjoy the charm of Mr. Chamber's impossibilities, to feel the sweetness of subtly indicated aspects of the wild coast where the scene is laid, to applaud the crowning indiscretion of the tale, to accept the high improbability of the plot. Mr. Gibson's pictures are interesting, but they hardly share the sentimental warmth of the tale. Mr. Chambers is to be congratulated upon the little lyric of eleven lines sung by the girl of his story. (New York: D. Appleton & Co., $1.)

BOOKS OF THE MOMENT

MOTOR JOURNEYS, by LOUISE CLOSSER HALE, with illustrations by Walter Hale, brings together something more than a dozen papers from various periodicals, and the collection makes a most readable volume. Mrs. Hale has that high and somewhat rare blessing, an active sense of humor, and to this she adds a singularly happy faculty of putting her humorous perceptions into printed words. She writes, indeed, delightfully, sees things in their proper light and their true relation, sympathetically divines what is best in the foreigners she encounters, and turns the companion of her journey to ridicule in an amiable fashion that doubtless helps to keep him her abject slave. For a happy opening naught could be better conceived than Mrs. Hale's historical and biographical audacities touching Lucrezia Borgia, in the wake of whose wedding journey of some four centuries and a decade ago the first motor trip was taken. Lucrezia rode from Rome to Ferrara (not in a motor car), by more or less uneasy stages, in twenty-seven days. The Hales did the trip in considerably less time, though they did not scorch. After this delicious Italian bit, we have no less delicious narratives of journeys in Spain, France, Germany, and Algeria, and the author's gifts and graces were proof against all climes. As to Mr. Hale's pictures, perhaps he will forgive the opinion that they are worthy

(*Continued on page 64*)

Annual January Sale of

Muslin and Cambric Underwear

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An exceptional display of lace and hand-embroidered Undergarments. Preparations for this sale were made weeks in advance and the values are most unusual.

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Write us what you have and we will reply promptly—offering suggestions. Then—if you wish, you can send us your old Jewelry and have it reset in a new and fashionable Gattle Design. We have a Special Department which attends to such work. The sole duty of this department is to satisfactorily serve patrons who wish to have Jewelry reset.

When you write, if you state your preference in Jewelry—that is whether for a Bar Pin, Pendant, Ring, Ear Jewels, Bracelet or other piece—the information will help us to offer suggestions in keeping with your wishes.

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WHAT THEY READ

(*Continued from page 62*)

to illustrate the lady's text, in so far as it deals with the aspects of their various journeys, though they do not attempt to give point to a humor in need of no assistance from pencil or brush. Mr. Hale is an admirable draftsman, and a great deal more beside, and most of his drawings have been happily reproduced, though here and there one guesses that his finest effects have been lost. A very pleasant book, Madame and Monsieur. (Chicago: A. C. McClurg & Co., $2 net.)

RIDING AND DRIVING FOR WOMEN, by BELLE BEACH, is an extremely handsome royal octavo, beautifully printed on thick white paper, and in large, clear type, bound in yellow buckram with rich gold tooling, and profusely illustrated with photographs of rare clearness, and with drawings that show such details as bits, bridles, and harness. Nearly 200 of the 300 pages are given to the subject of riding, and the curious in the traditions of equestrianism would delight to compare this treatise with a slim little book on the same subject published in 1839, and presented to a young woman on the eastern shore of Maryland by a youth of nineteen, who rather less than a quarter of a century later made a startling discord in the American political world. The earlier treatise is charmingly illustrated with quaint woodcuts in the fashion of the day, while its text is a counsel of perfection touching ladylike deportment on horseback. No lady is pictured as riding astride, and the subject of fox hunting is dismissed with the dictum that few of the readers will care to follow the hounds. Miss Beach's book shows us how differently the modern world looks upon the proprieties of this matter. She has no Miss Nancyish advice to waste upon her readers, no space to bestow upon the merely decorative aspect of her subject. What she has to say goes directly to the point, and her illustrations are not intended to be pretty pictures, but effective aids to the student of equestrianism.

As to the hundred pages given to driving, their text is of the same practical style, and the illustrations again aim at genuine helpfulness. The book as a whole is that of a keenly interested and highly intelligent specialist genuinely anxious to promote the sports of which she treats. There are in all about one hundred and twenty-five illustrations, showing positions, the method of handling the reins, horses of many types, vehicles, and almost everything else that the rider or driver would expect to find. A number of the chapters in Miss Beach's book were originally published in serial form in Vogue. (New York: Charles Scribner's Sons, $4 net.)

MORNINGS WITH MASTERS OF ART, by H. H. POWERS, President of the Bureau of University Travel, is, as the author tells us in his preface, something more than the casual thing that one might think it from the title. He attempts, indeed, "partially to interpret the development of Christian art from the time of Constantine to the death of Michelangelo." Of the art belonging to these twelve centuries, little remains to us of the period before the first crusade, and not a great deal of the time between that event and the birth of Dante. The author is able to show us in his illustrations, however, a few crudities of church decoration dating back as far as the fourth century. Most of his illustrations and of his text as well are concerned with the less than three hundred years between Cimambue and Michelangelo. There are more than four hundred and fifty pages of closely printed text setting forth the author's theory of artistic development in the period covered by his volume and his views as to schools of art, individual artists, and individual pictures. The illustrations, considerably more than one hundred in number, are of great interest and significance in relation to the text, and for the most part satisfactorily reproduced. (New York: The Macmillan Company, $2 net.)

ROYAL GARDENS, by CYRIL WARD, member of the Royal Cambrian Academy of Fine Arts, must be reckoned one of the loveliest illustrated books of the season. In form it is a royal quarto, beautifully printed on handsome paper with ample margins. The illustrations are five pen drawings, giving plans of gardens, and thirty-two full-page pictures in full color, all by the author. Mr. Ward has arranged his colored plates so as to take one through the full year of bloom by way of royal gardens attached to the kingly palaces of the British Isles. Windsor, Bagshot Park, Hampton Court (shown in early June), Osborne, Marlborough House, Kensington, Holyrood, Claremont, Sandringham, where Edward VII so nearly died of a long illness while he was yet Prince of Wales, all appear in several phases, and it is difficult to say which of the exquisitely soft and rich prints is the loveliest. Indeed, Mr. Ward's drawings seem to have been reproduced with a success extremely rare in color-printing. As to the text, it must, no doubt, be accepted as secondary to the illustrations, but it is written intelligently and sympathetically, and some of the articles have been especially contributed by the gardeners in charge of the noble pleasure places they describe. Mr. Ward's introduction discusses the tradition of English gardening, and the volume closes with some chapters on garden design. The originals of the colored illustrations were recently exhibited in a London gallery. (New York: Longmans, Green & Co., $5 net; special limited edition of 250 copies at $12 net.)

THREE PICTURE BOOKS

THE ADVENTURES OF KITTY COBB, by JAMES MONTGOMERY FLAGG, is equally a fairy story, but this time for the delectation of "grown-ups." The pictures which tell the story of Kitty's pilgrimage from obscurity to wealth and matrimony are done in Mr. Flagg's best Gibson manner, and completely overshadow his explanatory bits of text, which might almost be dispensed with. (George H. Doran Company, $2 net.)

THE KEWPIES AND DOTTY DARLING, a book of fairy stories in verse, is written and illustrated by ROSE O'NEIL. The cunning, brownie-like Kewpies evoked from fairyland by Miss O'Neil's pen will undoubtedly prove most diverting to the wee readers of Dotty Darling's adventures. (George H. Doran Company, $1.25 net.)

OLD SONGS AND ROUNDS FOR LITTLE CHILDREN, arranged by CHARLES M. WIDER, with pictures in color by BOUTET DE MONVEL, is one of those delightful things that the French illustrator renders fascinating for young and old by his delicate and highly conventional art. The music and the French words of these songs are preceded by English translations in verse, not always as happy in phrase and spirit as the originals, but well enough. Eighteen pages are thus occupied, and then come the nearly three dozen French songs with music, and the delicately colored and quaintly drawn pictures. In form the book is an oblong quarto with a gay picture on the cover. (New York: Duffield & Company, $2.25 net.)

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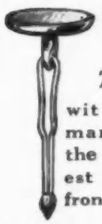

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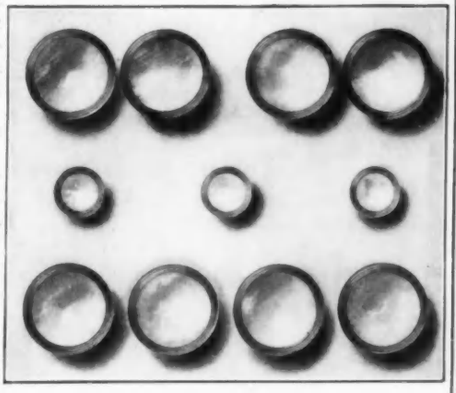

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A similar convenience for men, which on account of its fewer furnishings sells for $6.50 or $7, is made of leather and hangs by a stout hook to the towel rack. This case also is fitted with Parisian ivory toilet articles—a military brush, comb, soap box, tooth powder bottle, tooth brush, and nickel drinking cup. These are held in place by leather straps.

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(1) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

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KINDLY tell me how to arrange the table for a large afternoon tea.

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It is usual to ask two friends to assist you in serving the refreshments, but it is not necessary, as these may be served entirely by your servants. If you prefer to have friends assist, they should sit at either end of the table; one pours the chocolate, and the other the tea.

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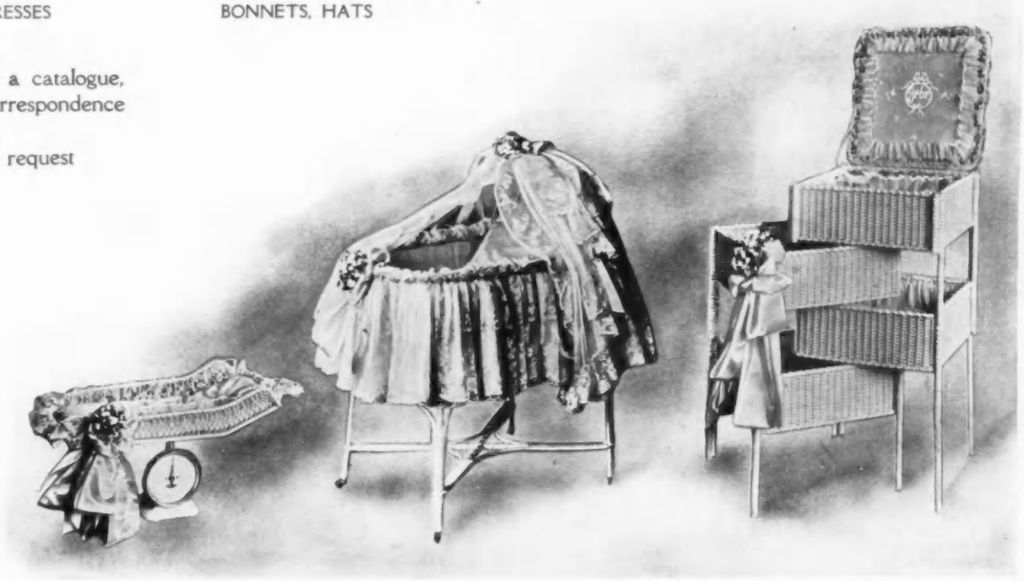
¶ *The accompanying illustrations represent some examples of the MOSSE Nursery Furnishings —entirely hand trimmed*



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The BAZAARS *of* CAIRO

In These Centers of Activity Far Eastern Life is Seen in Its Most Characteristic Guise

THE public life of the orient is the life of the streets, the market places, the bazaars. Merchants of varying importance line the narrow streets openly displaying their wares for sale, and on these lanes from morn till night throng a pushing, jostling, shouting, jabbering, ebbing, flowing, perspiring medley of men and animals.

Even the smallest town has its bazaar, and even the smallest bazaar is not without its interest. Each has its display of the products peculiar to the town or province, as well as a representative sprinkling of imported commodities.

In spite of numerous changes and the introduction of modern improvements in and about Cairo, the neighborhood of the bazaars still retains its distinctive eastern aspect. There is the same picturesque confusion of thoroughfares, the same tall, dazzling white buildings, the same sacred and ancient mosques, the same wondrous glamor of eastern life.

The bazaars of Cairo are the never-tiring delight of western travelers. With their ever-changing life, and their inexhaustible fund of local character and coloring they afford the artist a wealth of material. And over all is the drowsy, shimmering sunshine such as only the far east can know.

"TRADING" IN THE FAR EAST

The tiny shops which are also the workrooms where the goods can be seen in the making, stand on a banked-up foundation above the level of the street. The dealer squats on a matting or carpet which covers the floor, and the customer, when he means business, takes his place on the mat in like manner. In this wise negotiations proceed.

Shopping in the Cairo bazaars, though highly diverting and refreshingly interesting to the stranger, is not without its trying phases, unless one has plenty of time and a liberal endowment of patience. While one does not expect from the cross-legged merchant a system of business conduct on a par with that of the best shops of Fifth Avenue, it is nevertheless annoying to be forced to argue, remonstrate, exclaim, and at the end of it all get the article at only a normal price. But once initiated into the ways of the merchant, trading in the far east has a peculiar charm.

Often the merchant will be absent, as likely as not at his mid-day devotions in a neighboring mosque to which he has been called by the far-reaching voice of the *muezzin* from a minaret high above the town. In such a case he indicates the suspension of business by covering his shop with a net-like contrivance, much as a western shopkeeper will pull his shutters half-way down.

SOME OF THE STREET CRIES OF CAIRO

Business is briskest during the morning hours. It is then that the cries of the hawkers and the stentorian voices of the auctioneers are loudest, rising and falling in one prolonged confusion of sound.

All kinds of comestibles are offered for sale, and attention is loudly called to them by quaint, flowery descriptions and figures of speech in the picturesque tongue of the east.

"Asak, ya bortukan, asak!" ("Honey, oranges, honey!") is the cry of the orange vender. Here, be it noted, the word "honey" is used to emphasize the sweetness of the oranges.

And again: *"Sumr, Sumr-el-berriye, binat-el-berriye!"* ("Brown Ones, Brown Ones of the Desert! Girls of the Desert!") calls another of his crisp, brown, desert-grown truffles.

"Ragif, ya, shelab!" ("A loaf of bread, young men!") calls another.

CRIES FULL OF GUILE

Here a seller of *berazik*, a thin wheaten bread spread with butter and sesame, invitingly cries:

"Akl as-shunn!" ("Bread of the swallows!") thus conveying an impression of tender delicacy.

Alert-eyed brown youths are piping: *"Ya rezzak! ya kerim! ya fettah! ya alim!"* (O nourisher of all! O all-merciful! O revealer of all! O all-knowing!") This of the *kak*, a disc of wheaten bread!

And now one almost collides with a salad vender, whose somewhat profane cry is: *"El-darim Allah, Allah-ed-darim!"* ("God is everlasting, everlasting is God!") This tells the passerby that while salad is a particularly perishable commodity, his own variety can be depended upon to keep fresh for all time.

The play upon the appetite is both cunning and poetic. Hear the crier of lenten bread: *"Suherak ya saim!"* ("Your breakfast, O Fasting One!") Or: *"Ya ma arakuk, bil lel ya maruk!"* ("Oh, how has it been kneaded during the night, O *maruk!*")

But the most insistent crier of all is he of the water skins and the sounding-brass drinking cups. He is a characteristic type of the larger oriental cities, where a drink of fresh water is a luxury. He is often hired by the benevolently inclined, who direct a gratuitous distribution of the water.

"ALMS, FOR THE LOVE OF ALLAH!"

And oh, the beggars, those insistent criers for *baksheesh!* Hordes of them swell the motley crowd, especially the pious beggars, who in Egypt are mostly blind. One sees them standing at the corners, or against the banks of the buildings and shops, entreating, pathetic figures, some loudly calling upon Allah, others piteously stretching forth their hands, and giving vent to the one word: *"Meskin!"* (poor, miserable).

Vogue's Drama of Dress

TO be present at the dress rehearsal of the new mode, simply read the forthcoming White and Southern Fashions Number. Make sure, too, of the Smart Fashions for Limited Incomes Number (February first), and the big Spring Forecast Number (February fifteenth). Each of these issues represents one act in that most absorbing of feminine dramas called "Spring Fashions." The best way to make sure of them is to use the new kind of ballot on page 83.

MELLES & CO. Ltd.

Specialists in the Millinery Art

WHOLESALE AND EXPORT ONLY

MESSRS MELLES & CO. Ltd. wish to place on record their appreciation of the courteous manner in which their Canadian Representatives, Messrs. Germain, Smith & Birks, Limited, of Montreal, and Mr. G. K. Marshall of Vancouver, have been received by the Trade of the United States and Canada. Their thanks, they trust, are commensurate.

MESSRS. MELLES & CO. Ltd. wish further, to issue a cordial invitation to the representatives and buyers of American and Canadian Houses who contemplate an early visit to England, to establish more personal relations with their London House—where they can assure their patrons they have on view what they believe to be a unique display of the new season's novelties for the coming year of 1913.

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Mrs Morris wishes to notify her Clientele that her Spring Collection will be ready early in January.

Original & Exclusive Models
afternoon & evening Gowns
Blouses & Young Ladies Frocks

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40, 41 GREAT CASTLE ST.,
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(Wholesale Only)

London's Unique Family Hotel

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WITHIN two minutes of Victoria Station, and close to the Houses of Parliament, Buckingham Palace, the Parks, the Clubs, the Army and Navy Stores, etc.

Single Rooms and Suites are let furnished by the day or by the week, just as in an ordinary Hotel, but with all the advantages of a private house and the leading Hotel life combined.

Appeals to the elite at home, alike to the best families of America, Canada and Australia, who seek refined entourage—personal attention—the best of Wines and Cuisine, etc. The charges will be found the lowest in London, in comparison with those of any really First Class Hotel or Mansions of equal standing.

BELGRAVE MANSIONS contain upwards of 250 Rooms, in large and small self-contained Suites, with private Bath, Telephone, Electric Light, etc. Also Single and Double Bedrooms, with or without Boarding Terms. Write for Tariff to:—

Manager: E. I. Bonvin (Swiss)

REGINA SPRING STYLES ARE READY FOR FASHION'S LEADERS

WOMEN who flit South will not only want these practical hats but they will want a beautiful Regina leghorn; smothered in roses, sheer chiffon and lustrous velvet. Our aim is to make Regina hats the most beautiful and becoming in all the world. And yet with all the cleverness of line, the perfection of detail and fairylike needlework they do not cost half as much as the freakish Paris headpiece. The best shops are showing the first Spring Reginas today.

To Dealers: Special exhibits during February.

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WORN BY WOMEN OF STYLE

Specialist in Scientific Pearls

VARGA
Jewelry and Specialties
324 Fifth Avenue, New York
Remounting & Remodeling

Reconstructed Rubies, Sapphires, Emeralds

SPECIAL AT $10.00
VARGA
PEARL NECKLACE
With Cluster of Pearl, Ruby, Sapphire or Emerald
surrounded by Cut Crystals
$10.00

Imported Hungarian Jewelry

Scientific Gems Mounted with Diamonds

The PARISIENNE MOTORS

MOTOR fashions vary but little from year to year, even with the Parisienne. One must be warm, one must be protected from dust, and above all one must be chic. These requisites once fulfilled, why change? Yet the "chic" of last year is not always the "chic" of this—therefore the appearance of novelties, especially in accessories, two of which are shown on this page.

The lower drawing shows a motor bonnet of velours de laine, cut in helmet form with a slightly pointed front and short tab sides. Two pairs of strings keep it snugly in place. One pair reaches around from the back, slips through a buttonhole worked in the side, and ties at the top; the other pair, attached to the tab sides, ties under the chin. This cap when worn well down over the face, so that practically all the hair, excepting a becoming fringe, is covered, does not demand a veil, though one may easily be adjusted for the complexion's sake. This particular model is of tan velours de laine with bows of white taffeta edged with black. These stand up most fetchingly and give the cap that originality which Madame Bongard, its designer, delights to impart to all her models.

GLOVED FOR MOTORING

The Frenchwoman does not drive her own car as much as American women do, but whether she drives it or not, she requires gloves that are made especially for motoring, for with the Frenchwoman, completeness in every detail is a fetich.

There are the regulation gauntlets made of heavy suède, the palms reinforced with kid, and the high buckskin cuffs fastened by two elastic bands covered with the buckskin. These are exact reproductions of the model for men, and they sell for the moderate price of 25 francs. Very good are the hand-sewed gloves of doeskin, with mousquetaire wrist, fastening with band and buckle of the kid. These cost 7 francs, 90 centimes.

The gauntlet glove illustrated on this page is designed by Madame Bongard. Steel-gray suède is piped with white kid and sewed and worked with white silk. The high, stiffened cuff with its curved opening is fastened at the side by a white kid button and a band of the suède piped with white.

WRAPS WARM AND CHIC

Smart automobile coats are made of tan buckskin—a most durable and practical variety suitable for good, hard wear and long, dusty spins. These are very chic when worn with matching bonnets made after the model shown on this page, or, better still, like the automobile coat and hood also designed by Madame Bongard and illustrated on page 15. Often the Parisienne utilizes buckskin for all her accessories—shoes, hats, gloves—because it is warm, waterproof, light, and flexible. As a rule, these buckskin coats are made on the English model with raglan sleeves, loose back, double-breasted front, and large pockets, and are cut quite short, just a little over three-quarter-length, so that they serve as well for hunting or rain coats. Lap robes of warm, woolly, English blanket cloth, with the outer side covered with buckskin are also made to go with these costumes.

If additional warmth is required, light-weight, hand-knitted sweaters, fitting close to the figure, are convenient to wear beneath these loose wraps. Such sweaters may be had knitted in a double thread of single-weight Germantown wool, in the new stitch by which the wrong and the right side are reversible. When made in two colors, the stitch allows of one color being kept on one side, and the white or other contrasting color on the other; this gives the effect of a lined jacket. Often, however, they are made entirely in white, with front, bottom, collar, and cuffs trimmed with a band of color. A good model of the latter kind is made in jacket form, reaching to about six inches below the hips, with a trim, semi-fitting back and a single-breasted front fastened by large buttons crocheted of the white worsted. Price, 29 francs, 50 centimes.

Gauntlet glove of gray suède lined with white kid

LIMOUSINE FADS

The Parisienne, always *bien-soignée*, prefers the limousine to the open car, for its tight-shut, glass windows, its high top, and its broad sides keep her perfectly protected and land her at her destination in the same immaculate condition in which she issued forth from the hands of her maid. As her limousine is in constant use, it is fitted out with all the luxuries of the dressing table, and always with flowers. Sometimes they are real, but oftener of velvet or silk. Often the body of the machine is dull blue and the lining of beige rep; in this case the flowers are apt to be in the loveliest shade of coral or of blush-rose pink. A favorite opera singer, however, has chosen for her machine this year a bright scarlet body, the cushions covered with cloth of the same shade, and the flowers of scarlet velvet.

Motor bonnet of beige velours de laine snugly adjusted by black and white ribbons

Founded 1826

Annual Sale of

Muslin Underwear House Gowns, Kimonos Silk Petticoats and Corsets

Commencing Thursday, January 2nd, 1913

The Largest, the Best and the Most Important Event of its Kind in the World

AS THIS will be the last of these important Muslin Underwear Sales to be held in our present store, we have arranged after months of preparation to present varieties and values that far surpass our best efforts in former years.

On the same date we will commence our

Annual Sale of

Household Linens

Blankets, Bedspreads, Comfortables
Muslin Sheets and Pillow Cases

Over $250,000 worth of choicest Linens from world famous makers offered at prices that are lower than we have ever quoted for similar merchandise

Lord & Taylor

New York

This Coupon Will Save You $5

Mary Grey
13 West 46th St., New York

Dear Mrs. Grey:

Send me your new Home Treatment Box, for which I enclose $5. It is understood that the toilet specialties, sachets, face cloths and bandelettes contained in this box, if bought separately, would cost $10.

Send the Home Treatment Box by express prepaid to

(Name)

(Address)

IF you are in New York to-day, you can have at Mary Grey's salon the most expert and most beneficial facial treatment which America can offer. Or if you are in Paris, you can find near the Rue de la Paix two or three face specialists whose names are as famous in Europe as Mary Grey's name in this country.

BUT if you are neither in New York nor Paris, you can send the above blank for Mary Grey's Home Treatment Box and enjoy—at your own dressing-table—all the benefits which Mary Gray in person can offer you.

Each Home Treatment Box is made up specially for the individual purchaser

The preparations and accessories in this box, bought separately, would cost $10

Space forbids publishing a large photograph of the Home Treatment Box, but this tiny picture may give you a hint of the appearance of this big box and delightful contents. "I have found your Home Treatment Box a worker of miracles," writes one patron; and though Mary Grey disclaims any miraculous virtue for its contents, this box will do marvelous things for the woman who has hitherto used only those toilet preparations which can be had at every pharmacy, or even department store.

Why You Need Mary Grey's Preparations

First-class toilet preparations—the kind that are put up for the individual purchaser, not the kind that are offered at retail everywhere—cannot be had in small towns. There is practically no demand for them, except among women who can frequently go to New York or the European capitals, especially Paris

But women who have once tried the best toilet preparations will never willingly accept the commercial substitute. It is for these women that Mary Grey has prepared her Home Treatment Box.

It is not to be expected that women who are satisfied with everyday lotions, creams and powders will immediately understand the immense superiority of Mary Grey's preparations, which are put up freshly for every purchaser. But the woman who knows the best when she sees it will be quick to accept this opportunity to secure Mary Grey's genuine toilet specialties at a substantial saving in cost.

Use the Order Blank

AS soon as Mary Grey receives the order blank with your signature and remittance of $5 she will prepare your individual Home Treatment Box. It will be sent by express, prepaid, within 24 hours of the receipt of your order. Please use the coupon at the head of this column. It will insure immediate attention.

MARY GREY

Braun Studio Building, 13 West 46th St., New York

The THREE ARTS CLUB

In London Has Been Established a Club to Make Easier and More Sociable the Life of the Students of Art, Music, and Drama

A UNIQUE club has recently been established in London. This is the Three Arts Club, which was opened last winter with a view to smoothing away the difficulties that beset the student of music, art, and the drama. The idea for such an institution originated in New York and was transplanted to London by that clever English actress, Miss Lena Ashwell.

On Marylebone Road, London, stands the big, good-looking club house

When Miss Ashwell played in New York nearly two years ago, she became interested in the Three Arts Club which had been established there some years, and realizing that it met a long-felt need in a city where students congregate from all over the country, she resolved to initiate a similar club in London. Her idea was to provide attractive surroundings at reasonable rates for women students and professionals in the three arts of music, painting (including arts and crafts) and the drama. So often artists and art students have to live in such uncongenial and even sordid surroundings that apart from their work their life is depressingly drab and gray.

A HOME FOR BUDDING GENIUSES

Miss Ashwell's first step was to explain her idea to several practical people, among them Miss C. de C. Parrish, an American long resident in London, and to secure the financial backing for such a project. She next interested some of the leading English members of the three professions, who cordially promised their help. The president of the club is no less a person than H. H. Princess Marie Louise of Schleswig - Holstein. Sir Arthur W. Pinero, Mr. Landon Ronald, Mr. Alfred Sutro, Sir Herbert Beerbohm Tree, Mr. Gerald du Maurier, Miss Alexandra Carlisle, and Miss Lena Ashwell are all active on the board of management.

A large, old building on the corner of Marylebone road and Northumberland street was secured. This is only a short distance from Selfridge's, well known to all American visitors in London. The building was taken over at great expense and entirely reconstructed. Life is anything but drab and gray in the home of the "Three Arts." There is not a touch of the sordidness or disorder commonly thought to attend on the domestic habitation of the sister arts. The supreme gift of the English is home making, and they can endow even a large club with an atmosphere of home comfort and cheer.

PUBLIC LOUNGE AND PRIVATE CHAMBER

The "Forbes-Robertson Lounge" of the club is a spacious room done in dull écru with hangings in a wonderful shade of magenta purple called Vatican purple because it is the color which the Pope uses in his private apartments. This combination is unusual and strikingly effective. The purple warms up the dull background and gives richness and

(Continued on page 74)

The comfortable rest room of the resident members

Somewhat austere but restful in the absence of pronounced tones is the Ellen Terry room

Lane Bryant

25 West 38th Street **New York**

Largest maker and retailer of

NEGLIGEES AND SIMPLE DRESSES

WE are now showing original and distinctive models for wear at the SOUTHERN RESORTS, in afternoon and evening Dresses, Wraps and Coats for evening and out-door wear, Lingerie and Tub Dresses, Negligees and Traveling Robes and Boudoir Gowns.

Every garment is made on the premises and is an original model, made of materials now in vogue, many imported direct from Paris. Alterations are made free of charge or garments are made to order without additional cost.

Catalogue "V" mailed out of town upon request

No. 78—Lovely motor coat of soft reversible cloth with hand-finished edges—navy with red, or tan with blue.

Special Price, $16.75

No. 49 (as illustrated)—Beautiful wrap of Broadcloth in any color with black satin in graceful cape effect.

Special Price, $29.75

This New Approved

Massage Tapper

Is Wonderfully Aiding Woman's Beauty

Here is an entirely new simple and most effective method of massage — self applied tapping for Face, Neck, Arms, Scalp and Body. It is the Daisy Massage Tapper. It clears, softens, whitens and cleans the skin by means of nineteen small vacuum cups which produce stimulation, the same as caused by palm of hand of professional masseuse. Prevents Wrinkles. Helps to remove facial blemishes, overcomes Sagging Cheeks and Double Chin. Rounds out the face, arms, neck or deficient parts of the body. Stimulates circulation of blood and makes flesh firm and fair. Fill Tapper with your favorite toilet preparation and apply it by tapping. Unequalled for shampooing, scalp massage and applying hair tonic.

THE DAISY MASSAGE TAPPER

No electricity or power required. No cost to operate. Every woman should have one to use regularly. It produces remarkable results. Endorsed and recommended by America's leading beauty experts. Highly plated with sanitary rubber handle and put up in Handsome case. Will last a lifetime. Low price.

Sent FREE—Beautifully Illustrated Booklet "For Health and Beauty's Sake." Contains many beauty secrets. Write for it to-day.

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Berthe May's

Maternity Corset

In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height.

Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

Prices from $5.00 to $18.00.

BERTHE MAY : 10 E. 46th Street, New York

Nurses Outfitting

ASSOCIATION

450 Fifth Avenue, New York

Correct Uniforms for Maids

FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

Write for beautifully illustrated Catalogue B, showing our latest models

Madam:—

You've paid a fancy price for fine silk hose and had them ruined after wearing but once or twice—

THE ECONOMY STOCKING PROTECTORS positively prevent ripping, tearing or slipping of stockings no matter how fine or how tightly drawn.

SAVE YOUR STOCKINGS

ECONOMY

STOCKING PROTECTORS

25c. Set of Six

Can be attached to any Supporter

At all leading department stores.
Mailed on receipt of price.

ECONOMY SALES CO.

Dept. L, 118 E. 28th St., New York

Any Time of the Year is Tomato Time in One of Our Glass Gardens

"THE backwardness of Spring," the wetness or dryness of the season—the blows—the snows, or nothing else has anything to do with it.

You simply plant your garden when you want to, and get the things you want, when you want them. You control the situation. You turn the seasons upside down.

The snow may be a foot deep and the mercury bumping the bottom of the bulb, and in your greenhouse garden you can be growing bananas and orchids, or violets and American Beauty roses.

Along in February your dwarf orchard of apples, peaches, and cherries will be abloom. Middle of May grapes will be ripe. Then there is another important thing your greenhouse garden will do—it will boost your outside garden by giving you husky, ready to bloom plants to plant out early in the spring, at the time when you have always planted just ***seeds.***

Along in August we received from the printers a most interesting booklet called "Two G's, or Glass Gardens — a Peep Into Their Delights."

It tells you just the things you want to know in just the way you want to know them. Send for one.

P. S. If in a hurry to get your greenhouse up, say so and we will send our regular greenhouse catalog

Lord & Burnham Co.

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New York St. James Bldg.	Boston Tremont Bldg.	Irvington, N. Y.
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DISCERNING WOMEN OF BOSTON

are warm in their approval of "Res-A-Viv," a compound of bland oils, skilfully blended, which softens and preserves the skin. Rich in tissue-building constituents. Aids in the prevention and elimination of wrinkles by fortifying the tissues weakened by age, worry, illness or fatigue.

RES-A-VIV

is particularly effective after motoring to relieve the drawn, destructive condition of the tissue.

It is so delightful to use, yet so positive in action, that all who try it become enthusiastic users. So that you may try it, Mrs. MacHale is willing to send you a $1.50 bottle on trial. Send $1.50 and a bottle will go forward by return mail. If you are not more than pleased return what is left and Mrs. MacHale will refund your money. Send for Mrs. MacHale's valuable booklet—"The Finishing Touch."

MRS. A. J. MacHALE. 420 Boylston St., BOSTON, MASS.

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The THREE ARTS CLUB

(*Continued from page 72*)

In the Forbes-Robertson lounge the members foregather for sociable afternoons and evenings

tone to the room. The walls are hung with paintings by well known London artists.

The members have rooms in the club as well as use it for purely social purposes. Here they live a normal, happy life with the immense advantage of congenial companionship while they are playing, singing, or painting. The artist's soul is not happy when companioned only by Philistines.

The private rooms are small, but are simply and prettily furnished. Some of the well known actresses and others who are interested in the club have furnished certain rooms at their own expense and have dedicated them to artists and musicians. There is the Ellen Terry room, the Lady Bancroft room, the Lord Tennyson room, and the Beerbohm Tree room, as well as Wagner, Chopin, and Beethoven rooms for musical people. For those who cannot afford a room there are cubicles or small enclosures partitioned off by curtains in a general room.

A DELIGHTFUL BOHEMIANISM

There is a delightful social life in the club. In the Forbes-Robertson Lounge, club members and guests gather to enjoy the open wood fire that burns in the huge fireplace on cold and cheerless days. The pleasant informality and the variety of art interests discussed give fresh impetus to the work of the young enthusiasts. In all the life in the club there is just the right tang to take away the stiffness and flatness sometimes associated with women's clubs. From four to half-past five every afternoon the rooms are thronged with merry tea drinkers and almost always among the guests are to be seen some man or woman well known in the dramatic or musical life of London. Indeed, one of the chief ideas of the founders was to bring together, for mutual help and sympathy, the struggling and the successful artists. To this end the successful and important artists have given of their time and interest unstintingly. Every week some actor or singer of prominence gives certain hours during which he or she can be consulted by the members in regard to their work. Mme. Kirkby-Lunn, Miss Marie Tempest, and Mr. Gerald du Maurier, among a host of others, frequently give an afternoon for consultation.

One Sunday evening during each month there is a musical and dramatic entertainment in which only members can take part. Often an original one-act play is produced which afterwards becomes a "curtain-raiser" at one of the regular theatres.

The club was opened in December, 1911, and is already self-supporting—quite an accomplishment in so short a time. The Three Arts ball at Queen's Hall last January was the official gala opening. This affair was given as a benefit and a great many artists, musicians, and actors of distinction were present. All came in costume and enjoyed themselves unreservedly in true holiday spirit, so helping to make it a brilliant artistic and social success. The second annual fancy dress ball will be given at Queen's Hall on the 22nd of January.

Last spring, Sir Herbert Beerbohm Tree gave the use of His Majesty's Theatre for a special matinee for the benefit of the club. Ben Jonson's "Vision of Delight" was exquisitely presented. Edith Craig, Ellen Terry's daughter, designed the lovely costumes, and Miss Lena Ashwell, Miss Marie Löhr, Miss Marion Terry, Lady Tree, and Miss Pauline Chase, all took part. There was an original music-drama in four pictures, by Dora Bright, charmingly portrayed by Guy Standing and Eva Moore, a London favorite. Mme. Simone, the French actress, recited "*Les Regrets,*" and Mark Hambourg played. The matinee was a tremendous success financially as well as artistically.

Miss Ashwell on this occasion presented her idea for the extension of the club. There are to be branches in several of the large provincial cities, so that art workers and students can have the same advantages as the artists in London.

Among its influential members are enrolled such people as Mme. Liza Lehmann, Miss Violet Vanbrugh, Sir George Alexander, Mr. and Mrs. George Bancroft, Mr. Dion Boucicault, Mr. Walter Crane, Mr. Lewis Waller, Miss Cicely Hamilton, Mr. John S. Sargent, Mme. Melba, Mrs. Kendal, Mr. Fred Terry, Miss Ellen Terry, and Mr. Forbes-Robertson.

Use the Ballot on Page 83

THERE is a ballot on page 83, not the kind most familiar to us, but a very convenient way of voting for, and securing the numbers of Vogue you particularly need.

Your newsdealer, who has never seen a ballot of this kind, may be a little surprised when you hand him this list, but he will be pleased. And you will be rewarded for your forethought when you find that the Pattern Number, or the Spring Millinery Number, has been kept clean and fresh for you in the newsdealer's private drawer.

Crane's Writing Papers

BETTER paper was made one hundred years ago than is generally made today. Great competition often causes a lowering of quality, but the old documents of Colonial days show what our great grandfathers demanded. In those days Crane papers were the best papers that could be made. In these days the same regard for quality dominates the Crane's Mills where these exquisite papers are made.

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

Among the many Crane's Writing Papers which have won a deserved appreciation, Crane's Linen Lawn stands foremost. The earliest word from Paris of the latest style in writing paper is reflected in Crane's Linen Lawn. The new large envelope, so large that it takes the letter without folding, a style already sanctioned by those familiar with the best social usage abroad and endorsed by Royalty, has been offered in Crane's Linen Lawn for some time. All of the attractive colors, including the new Eclipse, with the French borders if desired, may be had in the large envelope style.

We want every woman who is interested in buying a good paper to see samples of Crane's Linen Lawn. We will gladly mail such samples to the woman, who cannot see the paper itself at the best stationer's in her town, on receipt of ten cents in stamps to cover package and postage.

TRADE MARK

EATON, CRANE & PIKE COMPANY

NEW YORK PITTSFIELD, MASS.

TRADE MARK

SCIENTIFIC CARE OF THE SKIN

WINTER PROTECTION

Elizabeth Arden

1912-3

is acknowledged pre-eminent in the subtle science of caring for and making lovely the skin. By treating the lax muscles and tissues underlying, she transforms rough, anæmic or "muddy" skins into those having the soft, fresh coloring of the rose petal. Age or special conditions may require more or less time, but the result is certain. Single treatments of face, arms or neck, at the Salon, $2.00. Courses by arrangement.

SPECIAL DOUBLE CHIN TREATMENT

The Venetian Progressive Treatment for reducing the pitilessly disfiguring "double chin" is quick, pleasant, safe and absolutely efficient in restoring the youthful contour to chin and neck.

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VENETIAN CLEANSING CREAM, a thorough skin cleanser, 50c, $1, $2.
VENETIAN ARDENA SKIN-TONIC, 75c, $1.50, $3.00. Used instead of water, clears and whitens the skin. Excellent for puffiness under the eyes.
VENETIAN PORE CREAM, closes large pores, prevents blackheads, greatly refines the skin. $1 Jar.
VENETIAN MUSCLE OIL, $1, $2, $4. Good for lines, strengthens tissues, fills hollows.

SEND YOUR CHEQUE FOR ANY OF THE ABOVE
Explicit directions accompany each order. Full price list mailed on request.

ELIZABETH ARDEN, 509 Fifth Ave., New York

Andrew Alexander

Correct 1913 Models for Winter Tourists

A complete stock of high and low shoes including advance spring models, is now ready to meet the needs of travelers to warmer climates. Appropriate and correct styles for steamer, dress and general wear for men, women and children. If unable to shop in person, our Correspondence Department offers prompt, satisfactory service on receipt of suggestions as to price and simple description of requirements.

548 Fifth Avenue
Above Forty-fifth Street,
Sixth Avenue
At Nineteenth Street,
NEW YORK

On Her DRESSING TABLE

PERFUME set to music is the latest fad of the perfumers. On the label of each bottle or jar of a remarkably fine series of perfumes, appear the opening bars of a Chopin waltz; between the sensuous music and rich fragrance there seems, indeed, to be an affinity. It is not an expensive perfume, though produced by a famous French house, for the bottling and boxing are comparatively simple, yet of good style. Price of perfume, $3 a bottle; toilet water, $2; powder, $1.25; box of soap containing three cakes, $2.50; bath dusting powder in brown-stained kegs, $1.80; and bath salts, $1.25 for a large bottle. The bath salts are of superlative quality, refreshing to the skin, and softening to the water. The perfumed dusting powder is also a delightful toilet accessory, cooling, absorbent, and antiseptic. It should be applied with a large body puff.

There is a bath soap put up in large bowls by this same firm, which has become increasingly popular since its first appearance. It yields an emollient and odorous lather, is beneficial to the skin, and is used with a whisk prepared for the purpose. Prices, $3.40 to $8.10.

TOILET NOVELTIES

Toilet sets in the new substitute for ivory have become so popular that every possible article for the dressing table is now made in this substance. Among the novelties are pretty little alarm clocks at $1.95. Large clocks set in a rim of this creamy material measure about seven inches across and cost $11.50. Hatpin holders, and bottle holders are also new; the latter come in all sizes from one ounce to fourteen. Practical for traveling purposes are three shaped bottles fitted into a round case and sold for $3.95.

Among other small novelties is a hair tonic comb for 50 cents. This is especially nice for the woman whose hair is thick and heavy. There is a small rubber bulb by which the tonic is expelled through hollow nickel teeth, which are wide apart and slender. This gives the scalp the full benefit of the tonic without the trouble of parting the hair.

Manicure sets of well-tempered implements are put up in a square leather box of morocco. When the lid is lifted, the sides fall down and rest flat on the table. Several of the articles fit into the sides, and on the bottom of the box is a jar of polishing paste. Price, $2.75.

"Use each complexion powder puff only once"—that is the smart dictum at present, and moreover, it is the truly sanitary method of applying rice powder to the face. This new fad accounts for the tiny puffs of swansdown backed with thin silk of a delicate shade of pink, blue, or green. A single, sanitary powder puff ..ts into a vanity case of any shape or size, but they are made up by the dozen and packed closely into a satin-covered, cardboard box that is small enough to go into an ordinary handbag without unduly crowding its legitimate contents. Because of their exceedingly dainty appearance and their moderate price, these boxes of powder puffs make acceptable luncheon favors. Price, $3.

Very attractive is an oblong, French gilt vanity case which opens with a spring and holds a tiny powder puff, a little cake of powder, and a long mirror on the under side of the lid. Price, $3.75. A celluloid case of the same type is extremely light in weight and sells for 25 cents, but there is no mirror to judge the effect of the powder when applied.

A pocket perfume spray of nickel is among the popular novelties, and costs but 45 cents. This screws up tightly so that no perfume escapes except when wanted. It is pencil-shaped and about three times the size of a pencil in circumference.

A "PRE-DIGESTED" FACE CREAM

A face cream made from "pre-digested" olive oil and dairy cream is one of the newest toilet preparations. The theory is that these ingredients, rich in tissue-building elements, are thus made ready to be assimilated by the capillaries and converted into healthy, firm flesh. It is claimed that daily use will prove of immeasurable benefit in eliminating any withered appearance arising from a dry condition or lack of vitality. The cream penetrates the pores, but leaves the skin clear and soft. It is recommended as a protection to the skin against rough weather, and also to fill out hollows in the cheeks or neck. The finished product is guaranteed by the Pure Food and Drug Act. The woman who finds difficulty in achieving a smooth surface finish for the skin in order that the powder subsequently applied will not show, should try this disappearing cream which leaves no greasy traces. Price, 50 cents.

FOR WOMAN'S CROWNING GLORY

There is a liquid tar shampoo which has several advantages over that in cake form. It is an effectual scalp cleaner, leaves the hair soft and ready for dressing, and also removes dandruff. Price, 50 cents a bottle.

The same firm that makes this shampoo offers two different varieties of hair tonic, both especially prepared by their own chemists. The one is for oily and thin hair, the other for dry hair. Each will be found suitable and valuable in preventing dandruff and the falling out of the hair, besides building up a vigorous and healthy scalp. Price, 75 cents a bottle.

The good qualities of a certain quinine hair tonic have been so long established that scarcely a word of recommendation is necessary, except for the few who do not yet know what may be expected from this preparation. As a tonic it is as effectual as quinine taken internally is for the general health, and as a dressing it cleanses and cools the scalp, and gives suppleness to the hair as well as gloss. It is especially adapted for oily hair. Price, 50 cents.

J. & J. Slater
SLIPPERS

Slipper in Patent leather, with light sole and two-inch L. X. V. heel—trimming is small oval cut steel slide. Especially adapted for morning and afternoon wear.

Slipper in figured satin brocades and cloths—trimmed in colors to harmonize with the gown. For evening wear.

Gold cloth slipper—made from specially selected and tested cloth—trimmed with large gilt slide.

Illustrated price list ***"A Package of Shoes"*** *with book of instructions and measurement blank mailed on request*

Broadway at 25th Street, New York

Jaeger
Sanitary Underwear

Chills and colds are often the cause of serious disease—or worse. Chills and colds are practically eliminated by the use of Jaeger Pure Wool Underwear.

Seven weights to choose from. Recommended by leading physicians everywhere.

Samples and explanatory booklet on application.

Dr. Jaeger's S. W. S. Co.'s
Own Stores
New York: 306 Fifth Ave., 22 Maiden Lane
Brooklyn: 504 Fulton St. Boston: 324 Boylston St.
Phila: 1516 Chestnut St. Chicago: 126 N. State St.
Agents in all Principal Cities

WHAT SHE WEARS IN HER MOTOR

"ONE of Madam's greatest difficulties is to look her best when motoring," explains Joseph Stein, of 21 West 45th Street, New York, who is a recognized authority on motor apparel. "She must combine two important features: gracefulness and comfort.

"Automobile costumes for this winter show a commendable dearth of those eccentricities which in the early days of the car were thought necessary.

"Coats are of thick tweeds or blanket cloths, with much favor shown to fur-trimmed effects. The useful fur garments are more prized than ever. If fashion designates a choice of fur for the car, it is the wild cat, as beautifully soft as sable and light of weight. It is not quite as durable as leopard skin, which is appreciated more every year.

"As to shape, the fur coat follows the fabric model, being comfortably loose across the shoulders and about the hips, with the skirt as narrow as is consistent with free movement. Fabric coats show much latitude in color and design.

"In this illustration we have a most original model. The distinctive part is the new Romney collar which has a combined hood effect.

"The material used in this cloak is a soft mouse grey zibeline with reversible side of an old blue shade. The hood, cuffs and large buttons with black velvet centers are of this reversible side.

"A charming addition to this coat is the toque or motor cap which is also made of the reverse side of the cloth, caught across the front with buttons to match those on coat.

"The majority of models are more trim than those of last year, and a strong preference is shown for those of straight cut."

Asked about the kimono sleeve, Mr. Stein said: "It is too convenient to be dropped until fashion actually demands it. Of all sleeves it slips on most easily over a coat or sweater, and so it remains practically as much 'in' as ever. Otherwise, the low-drooping shoulders with the large armside is most popular."

Tailored suits are works of art this season and, incidentally, there are no better tailors than Mr. Stein. He modestly acknowledges that he pleased even himself with the results recently achieved in his work-room.

Just a word in closing to explain that smart motor costume headgear matches the coat or its trimmings, producing an ensemble effect that is altogether admirable.

JOS. STEIN & COMPANY

21 West 45th Street **New York City**

This one is genuine *Pantasote*—always fresh and clean.

"Look at the other one—how seedy and shabby it looks—you can tell as quick as a wink that it isn't genuine *Pantasote*.

"A *Pantasote* Top is so easy to keep clean that there is no excuse for its ever looking shabby.

"A little soap and water when you are washing your car will keep your Top freshened up.

"Even when it gets stained with road oil, you can clean it off without any trouble."

Pantasote is the standard curtain material used in every Pullman Car. The Pullman Company chose ***Pantasote*** because it looks well and it wears like flexible steel.

That's the kind of material you should have on your Top.

The most severe service conditions are discounted when ***Pantasote*** is being manufactured. It is the *only* Top material that looks well and wears well—the one that is rainproof, sunproof, sleetproof, coldproof, windproof, snowproof, heatproof, crackproof and pretty nearly foolproof.

Send today for your copy of "What's What in Top Materials." Describes fully all the different Top materials. It explains how they are made and just how they differ. After you have read "What's What" you will know just what you are buying when you buy *Pantasote*. Send for that copy today.

THE PANTASOTE COMPANY
No. 67 Bowling Green Bldg., New York City

"A BRIGHT NEW YEAR"

ASSUREDLY, IF YOU USE CANDO

SILVER POLISH

This rich, creamy paste will restore the lost lustre and beauty to your choice silver, gold, jewelry, china, cut glass, etc. Furthermore, it will do this without the slightest harm to your finest ware.

Cando will brighten millions of homes this year. Will yours be one of them?

PAUL MFG. CO., Fulton St., Boston, Mass., U. S. A.

Our Royal Brass Polish is as good for brass as Cando is good for silver. Try it.

The news-stand buyer of VOGUE will confer a favor by reading page 83; at the same time, she will prevent the possibility of missing the very number she needs most

AS SEEN BY HIM

(*Continued from page 21*)

than Mr. Astor, who is also suffering from the misfortune of having been born in the limelight is the Prince of Wales. The English publications are making themselves quite absurd over this young scion of royalty, even if he is to be their future king. Ridiculous stories and innumerable photographs appear every day. The paragraphs which tell of his exceeding great joy at some of the state functions he is forced to attend certainly do not accord with the expression of his face taken by the honest snapshot.

ETERNAL YOUTH FOR WOMEN

Another change which the passing year has approved, and which the New Year will smile upon, is the emancipation of women, not only politically but socially as well. No longer need they slavishly follow old conventions, no longer conform to preconceived ideas of what women should do and be. They are forging a new conception of woman. For one thing, there is the new doctrine of youth. A young soul in a young body is among the tenets of the new faith both here and in England. Mrs. John Lane, a clever American writer living in London, amusingly rejoices in this theory of rejuvenation. For a long time, she says, daughters were the despair of their mothers; now it is the mothers who are more fascinating than the daughters. She points out the difference between Victorian and present days. In the former period, a woman at thirty-five resigned herself to a cap and hopeless middle age. When her teeth began to decay she had them pulled out rather than have them "stopped," as the latter process was considered too expensive. Mrs. Lane calls attention to the utter disappearance of the Victorian foot; in its place there is the Franco-American foot. To-day youth has become a science and beauty is controlled by its specialists.

MR. WARREN'S DANCE AND DINNER

So far, there have been no large balls except the débutante dances at Sherry's. Of the fashionable affairs at hotels, the dance for a few hundred people given by Mr. Whitney Warren in Horse Show week was one of the most enjoyable. It was arranged so as to give the impression that it was an inspiration of the moment, and it graced the opening of the new Adam and Wedgwood ballroom at the Hotel Ritz-Carlton. The supper, instead of going according to a set menu, was anything one wished that the hotel could provide—and that was an almost unlimited choice. Mr. Warren's particular set includes the people who are doing things as well as the butterflies in society's garden. At the dance were Mr. and Mrs. Harry Payne Whitney, Mr. and Mrs. Payne Whitney, Mr. and Mrs. Charles Dana Gibson, Mr. Paul Helleu, Mr. and Mrs. Philip Lydig, Mr. and Mrs. Benjamin Guinness, and so on through many well-known names. This particular set is to entertain until Lent, although some of its members have already left for the continent.

There was a time when New York society thought it would be impossible to survive a winter without the state entertainments of Mrs. Astor, Mrs. John Jacob Astor, Mrs. Gerry, Mrs. Ogden Mills, and Mrs. Stuyvesant Fish. With the Astors long out of the "running" and Mrs. Gerry giving up her ball and her musicale, the other hostesses do not always open their houses for large "functions." The hotels and places like Sherry's and Delmonico's have solved the problem of entertaining, and their rivalry is so keen that the service is perfect; it is only a question of touching a button and everything is put in motion. The smallest details are attended to and the host or hostess is relieved of all trouble and responsibility.

GOTHIC TAPESTRY

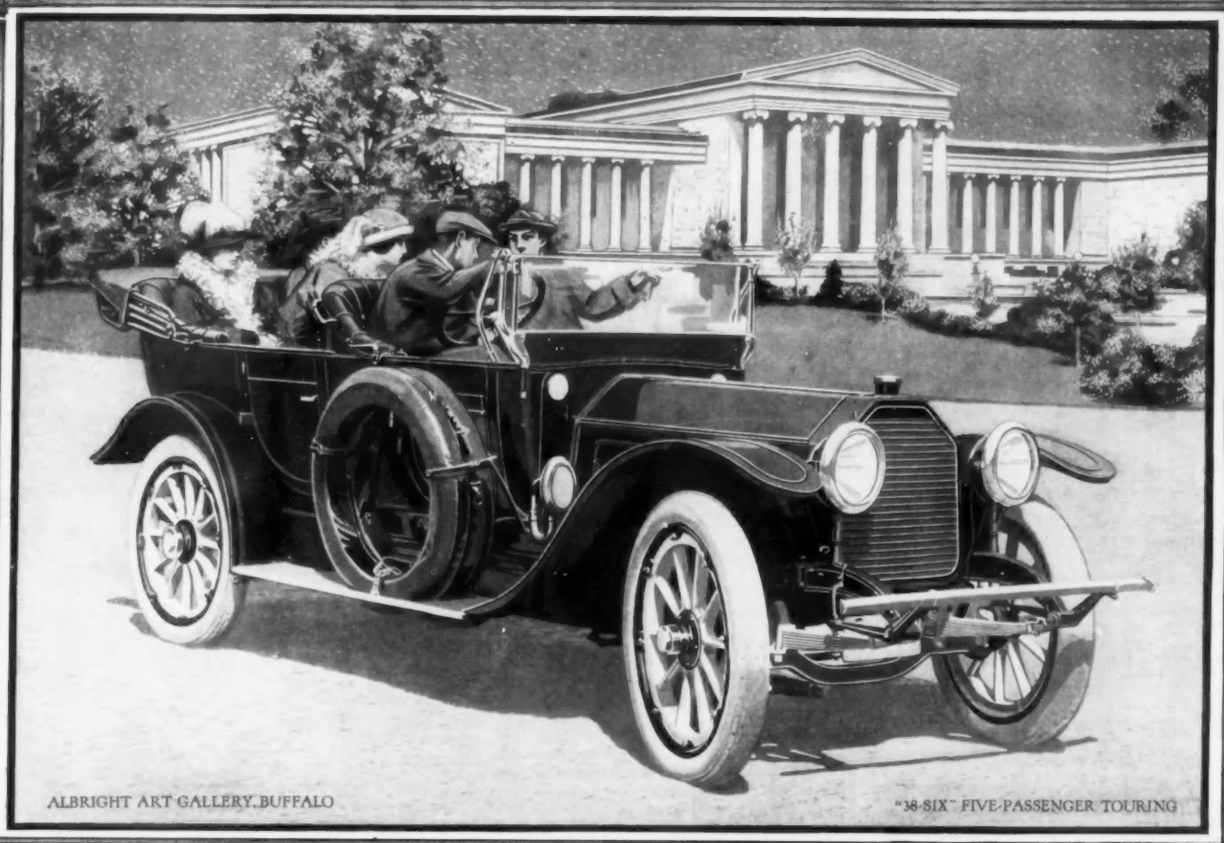
(*Continued from page 36*)

there is nothing more beautiful in all Vienna or Madrid, and for my part, I know of none in which the threads of silver and gold have been employed with equal profusion." The subject is a well-known one—that of St. Veronica in the act of presenting to the Emperor Vespasian the handkerchief lent by her to Christ on his way to Calvary, and upon which his face was miraculously imprinted. At the left of the picture a courtier explains to the emperor the meaning and origin of the relic. In the middle is the saint holding the veil, and surrounded by five candle bearers. Near the bottom is the reliquary.

"THE JUDGMENT OF OTHON"

The second piece chosen for illustration represents a scene from the legend of the "Judgment of Othon," a subject popular with artists and writers of the middle ages. Othon was a mighty king, with a wife whose characteristics resembled those of the wife of Potiphar. The Joseph of this story, a certain count, less fortunate than the Joseph of Biblical fame, lost his head literally, as a result of his indifference to the charms of the queen. The tapestry represents the moment when the wife of the murdered man appears in court before the king, and after proving her husband's innocence in the trial by fire publicly demands the head of his murderer. The king himself had ordered the death of the count, therefore his should be the head to fall. A compromise pleasing to all was effected, however, and the queen, the true culprit, was condemned to be burned to death. The tapestry shows the king seated under a richly decorated dais, listening to the debate of the two women standing at the foot of his throne. The one at the left wears the royal crown, the other a widow's veil.

Among the remaining ten tapestries are "A Lion's Hunt," an "Ecce Homo," "A Knight's Vow," "A Tournament," "A Conflict of the Virtues and the Vices," part of the celebrated "Allegorical History of Christianity," a panel with the coat of arms of an English prelate, and a "Credo."



THE PEERLESS SIX FOR 1913

IS A SUPERBLY LUXURIOUS & EXCEPTIONALLY EFFICIENT MOTOR CAR · YOUR SENSES WILL GIVE YOU PROOF OF THE ONE QUALITY · PERFORMANCE HAS PROVED THE OTHER

ELECTRIC STARTING AND EASY STEERING ALMOST ELIMINATE EFFORT IN DRIVING

THE PEERLESS MOTOR CAR COMPANY
CLEVELAND · OHIO

MAKERS ALSO OF PEERLESS TRUCKS

Registered Trade Mark

Established Half a Century

Annual Sale

"At The Linen Store"

Our Annual Sale means to experienced shoppers the opportunity to buy many of the choice treasures of our collection at exceptionally attractive prices.

Some idea of the variety of the goods may be gathered from the fact that in Table Linens alone there are 194 designs in this Sale. There is not an old or undesirable pattern in this lot.

The goods are offered at very substantial and bona fide reductions from our customary retail prices.

The Sale includes Table Cloths, Napkins, Towels, Blankets, Bed-spreads, Sheets, Pillow-cases, French and Domestic Lingerie, Corsets, Suits, Coats, Dresses, Waists, Ladies' Neckwear and Hosiery.

The sale will commence Thursday, January 2nd, and will continue throughout the entire month.

32-page Booklet describing these goods in detail mailed free on request.

James McCutcheon & Co.,
5th Ave. & 34th St., N. Y.

A new Chocolate Product

Maillard's Ground Chocolate
(VANILLA FLAVOR)

Specially prepared for immediate use
Most exquisite as a hot beverage.
Try it to-day.

At leading grocers.

APARTMENT DECORATION

The Basic Principle of Proportion—The Kind of Furniture Permissible—Clearing Out the Monstrosities of Construction

CONSISTENCY in scale is probably the most important factor in the successful decoration of an apartment. In a large house, lack of balance in the furnishings may, if utility and color effect have been sufficiently considered, to some extent be tolerated, but in the comparatively small area of the apartment such a condition cannot be endured. The reason that so many apartments are unsuccessful from a decorative point of view is that the furniture was originally bought for larger rooms. Chairs that were in satisfying proportion to rooms with high ceilings assume the most towering hight in their new surroundings; bureaus become huge, and beds colossal.

MAINTAINING THE PROPER SCALE

The commonest mistake of the prospective occupant of an apartment is to dispose of most of the old house furnishings and retain a few pieces that are especially valued with the idea of "filling in" with new. As a rule, the new pieces are well selected in reference to the size of the room, but when they are placed in proximity with the old, they appear diminutive and trifling.

The question of scale includes not only size and the proportions of the furniture, but the design of curtains and upholstery as well. The introduction of large patterns often destroys an otherwise symmetrical scale. Wall-papers are probably the chief offenders in this respect, and so the greatest care should be used in their selection. Walls should be of one tone, or else show a very unobtrusive pattern. Light colors are best, as they give a feeling of space, and this is very important in the average city apartment. Warm tones bring the walls forward, so that in a room treated in red or yellow, for example, one is oppressed by the close proximity of the walls. The low ceilings may be counteracted in many cases by a two-toned striped paper.

THE SCALE OF FURNISHING

A usual mistake is to decorate an apartment in a style suitable only for a large house. Apartment-dwellers should not have Versailles in mind, but rather the simple home of a Japanese, who, though he often owns many of the choicest articles, prefers to have only a few in sight. There are necessarily few furnishings to buy for the circumscribed area of an apartment, and these should be carefully chosen as attention will be concentrated on them.

Period decoration should not be attempted unless the construction of the room demands it, for, as we have pointed out before, construction and not ornamentation determines the kind of decoration to be used. This applies particularly to the French periods, which call for an interior plan not often found in modern apartment houses. When the architecture permits, however, French eighteenth-century decoration may be used with charming effect.

To a large number of people the mention of this style conveys an impression of elaborateness and magnificence not at all compatible with the simple requirements of apartment life. But one has only to look over the numerous textbooks on the subject to dissipate this idea. Many of the illustrations show interiors that are characterized by a restraint in furnishing that is almost austere. There are a number of apartments in New York successfully decorated in the simpler Louis XVIth style. Many of our decorators find inspiration in the old French prints, or in old books on the subject, to which access may be had in the reference rooms of the large public libraries. Decoration of this kind should not be attempted, however, except by those who are thoroughly conversant with the subject. If a drawing-room is treated in a formal way, the furnishing of the other rooms should not be too much at variance with it or there will be a lack of unity. It is always a shock when we walk along a hall hung with Japanese prints and come suddenly into a living-room where the French idea predominates. The apartment, to an even greater degree than the house, should strike a single decorative note.

STYLE OF FURNITURE

Sheraton furniture probably lends itself more happily than any other style to the modern apartment. For those who cannot afford genuine old pieces, good reproductions are a satisfactory substitute. These harmonize well with other pieces; even deal furniture in the other rooms will not prove antagonistic. As a rule, the heavy examples of the so-called Mission style are much too bulky for many of the apartments that give them shelter. Even the despised Victorian interiors had about as much to commend them as the average interpretation of Mission. We shudder to think of the many living-rooms that groan under the burden of this "arty" furniture that has not grace of form nor comfort to commend it. This is not a sweeping condemnation of the Mission style, for there are two or three firms who supply chairs, tables, and other pieces that are beautiful, and possess symmetry and utility. The purchaser, however, cannot be too discriminating in his selection of pieces in this greatly abused style. The laughter that comes easily to our lips over the generation that showed its affection for pampas grass and the haircloth sofa will find an echo in the tittering of our grandchildren over our own devotion to the abortive furnishings of this day.

CLEARING OUT THE MONSTROSITIES

One of the chief obstacles that one has to contend with on taking possession of an apartment is the mantelpiece, a monstrosity that no amount of ingenuity can prevent from making any decorative scheme the sorriest failure. The only way is to remove it, in all its gaudy ostentation, and replace it by a simpler and less compromising design. The woodwork is often another eyesore, but this can often be remedied with a little care and expense. Varnished woodwork should always be scraped off and dulled down before taking over the place. White enamel is good, and certain woods, especially mahogany, look well against it. White paint also brightens an apartment, and this is important in the treatment of many city houses where there is comparatively little light. Improved patterns in gas and electric light fixtures are finding their way into the newest apartment houses. Unsightly light fixtures will always create discord, and, like the ugly mantelpiece, they should be removed before any decoration is begun. There should never be many ornaments, for space is the greatest need. The ornaments that are used should be of the best. There should be few pictures, and they should be well placed. Water colors, etchings, and pen-and-ink drawings are more in keeping than oil paintings in heavy gold frames.

Reduce or Increase Your Weight—

Perfect Your Figure

Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

My system tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

You Can Improve Your Health

My system stimulates the entire body. It helps transform the food into good, rich blood. It strengthens your heart, lungs and other organs, benefiting weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

My Guarantee

With my *free* book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day.

ANNETTE KELLERMANN
Suite 901V
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Lawton and Company

Weavers and Importers of
ORIENTAL RUGS

Our collection includes Oriental Rugs of widely different periods, sizes and colors. Austere designs from southeastern Europe are shown side by side with rare Chinese Rugs and elaborate Persians.

Our native rug makers in the Orient will execute special orders at reasonable prices, under our careful supervision.

We specially recommend our Laristan Rugs, with which your decorator should be familiar. If not, we shall be pleased to show them to you in person at our large uptown show rooms.

We are prepared to satisfy every customer that the rug selected is exactly as represented by us.

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Sixteen East Fortieth St., New York

Telephone 7650 Bryant

STRASBURGER, Inc.

Annual January Clearance Sale

20% discount on

LAMPS — BASKETS
LAMP SHADES — WASTE BASKETS
CANDLE SHADES — FANCY ARTICLES

SPECIAL:

Antique gold wood lamp, 18 inches high, arranged for electricity. } **Lamp and Shade** **$15.00** { 16-inch silk shade, bow knot and silk roses.

753 FIFTH AVE., Corner of 58th Street, **NEW YORK**

Burby

534 Fifth Avenue — New York

Imported French Millinery and Novelties in Spring and Summer Styles now ready. Wholesale and Retail.

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

The Call of the Bell

It is music to Johnny's ears if he starts the day with a warm, nourishing breakfast of

Shredded Wheat

—and it's so easy to get him off to school without fuss or worry because it's ready-cooked and has in it everything he needs for study or play. It's the whole wheat, cooked, shredded and baked to a crisp, golden brown

Simply heat the biscuits in the oven a few moments to restore crispness, then pour hot milk over them adding a little cream, and salt or sweeten to suit the taste. A muscle-making, brain-building food for children and grown-ups, for athletes and invalids, for out-door men and indoor men, for workers with hand or brain.

The Only Breakfast Cereal Made in Biscuit Form

Made only by

The Shredded Wheat Company
Niagara Falls, N. Y.

The Electric—

the car of caste for every occasion

AN Electric has a subtle air of social prestige that marks it as the car correct for every occasion. Better than any other equipage, an Electric reflects milady's own distinctive charm.

¶ Wherever there is need for any vehicle—at the formal evening affair, the impromptu matinee party, or just for a pleasant spin along the boulevard—the Electric is always the car most eminently suitable.

¶ No trouble to operate—the frailest woman—even a child can safely guide an Electric through the city streets. It is warm and comfortable within, no matter how disagreeable the weather is without.

¶ The Electric is moderate in purchase price. The cost of maintenance is lower by far than that of any other type of motor car. Always at your service whenever you need it, the Electric is the one car that you should own.

Interesting literature about Electric Vehicles gladly sent. Write today.

Before you buy any car—CONSIDER the ELECTRIC

ELECTRIC VEHICLE ASS'N *of* AMERICA

NEW YORK
124 West 42nd St.

BOSTON CHICAGO

50

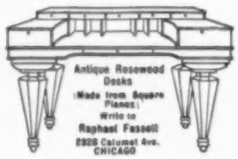
Bathing makes the body sweet

"Mum"

keeps it so

neutralizes all odor—An unscented cream, gentle and hygienic.

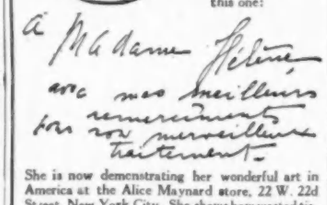
25c at drug and department stores.
MUM MFG CO 1106 Chestnut St Philadelphia



Antique Rosewood Desks
(Made from Square Pianos)
Write to
Raphael Fassell
2828 Calumet Ave.
CHICAGO

Mme. Helene

has a true Parisienne secret of facial treatment. Hundreds of French women of highest rank have written her as does this one:



She is now demonstrating her wonderful art in America at the Alice Maynard store, 22 W. 22d Street, New York City. She shows how wasted tissues are revived and the contour of youth restored in a scientific way. **One Treatment Free.**

Be sure to read the opposite page. It contains information of unusual value to every woman who buys VOGUE at the news-stands.

S O C I E T Y

Died

NEW YORK

Goelet.—On December 5th, at her home in Paris, Harriette Louise Warren, wife of the late Robert Goelet, and daughter of the late George Henry Warren.

Richardson.—On November 29th, suddenly, William A. Richardson.

Scott.—On November 25th, at his residence, Frank Hall Scott.

PROVIDENCE

Phinney.—On November 30th, at Newport, Theodore W. Phinney.

ST. PAUL

James.—Suddenly, on November 24th, Howard James, nephew of the late Marshall Field.

Engaged

NEW YORK

Clarkson-Beard.—Miss Harriet Ashton Clarkson, daughter of Mr. and Mrs. Ashton Crosby Clarkson, to Lieutenant Louis A. Beard, of the Sixth Field Artillery and son of Mr. and Mrs. Samuel Beard, of Dallas, Texas.

Ditmars-Beale.—Miss Marjorie Ditmars, daughter of Mr. and Mrs. Isaac Edward Ditmars, to Mr. Du Bois Beale.

Edison-Sloane.—Miss Madeleine Edison, daughter of Mr. and Mrs. Thomas Edison, to Mr. John Eyre Sloane, son of Dr. and Mrs. T. O'Conor Sloane.

Fesser-Delafield.—Miss Edith Fesser, daughter of Mrs. Edward Fesser, to Mr. Richard Delafield.

Herbert-Dunn.—Miss Gertrude Herbert, daughter of Mr. and Mrs. John W. Herbert, to Mr. Edward Delaney Dunn.

McAlpin-Irwin.—Miss Gladys McAlpin, daughter of Mr. and Mrs. William W. McAlpin, to Mr. William Fletcher Irwin.

Middleton-Warner.—Miss Jeanne Crozier Middleton, daughter of Mr. and Mrs. Thomas Alston Middleton, to Mr. A. Phillips Warner, son of Mr. and Mrs. Brainard S. Warner, of Washington, D. C.

Newsome-Behr.—Miss Helen Newsome, daughter of Mrs. Richard Beckwith, to Mr. Karl Howell Behr.

Parks-Roper.—Miss Georgiana Phillips Parks, daughter of the Rev. Leighton Parks, to Mr. Albert Lonsdale Roper, of Norfolk, Va.

Townsend-McAllister.—Miss Audrey Fairlie Townsend, daughter of Mr. and Mrs. Edward Nicoll Townsend, of Garden City, L. I., to Mr. Gordon Rutherfurd McAllister, of Philadelphia, Pa.

Weeks-Stewart.—Miss Marjorie C. Stewart, daughter of Mr. and Mrs. Herbert A. Weeks, to Mr. John Henderson Stewart, of Baltimore.

Wemple-Barnard.—Miss Madeleine Earle Wemple, daughter of Mrs. Alonzo Earle Wemple, to Mr. Frank Edward Barnard, son of Mrs. Henry Harris Barnard.

Van Vechten-Stokes.—Miss Margaret Van Vechten, daughter of Mr. and Mrs. Cuyler Van Vechten, to Mr. Harry Russell Stokes, of Savannah, Ga.

Van Zile-Scott.—Miss Sally Van Zile, daughter of Mr. and Mrs. Edward S. Van Zile, to Dr. Walter S. Scott, son of Colonel Walter S. Scott, U. S. A. (retired).

ATLANTA

Callaway-Varden.—Miss Grace Callaway, daughter of Mr. and Mrs. Howard Callaway, to Dr. George Kent Varden.

Spalding-Palmer.—Miss Van Hilliard Spalding, niece of Mr. and Mrs. Clarence May, to Mr. James Daniel Palmer.

BALTIMORE

Forbes-Long.—Mrs. Garretta Long, of Chester, Pa., to Mr. George Forbes, of Baltimore.

Perin-Harrison.—Miss Gladys Perin, daughter of Mrs. Nelson Perin, to Mr. Philip Haxall Harrison, son of the late Mr. and Mrs. Charles Kuhn Harrison.

BOSTON

Thayer-Goodhue.—Miss Nora Thayer, daughter of Mr. and Mrs. John E. Thayer, to Mr. Francis Abbot Goodhue.

CHICAGO

Mitchell-Hunter.—Miss Gwendolyn Mitchell, daughter of Mr. and Mrs. John J. Mitchell, to Mr. Robert E. Hunter, son of Mr. and Mrs. E. S. Hunter.

DETROIT

Wilson-Ballantyne.—Miss Margaret Wilson, daughter of Mrs. James Wilson, to Mr. Ford Ballantyne, of Pittsburg.

KANSAS CITY

Bell-Crowe.—Miss Nancy Bell, daughter of Mrs. Victor Bell, to Mr. Stewart Crowe.

NASHVILLE

Baxter-Foster.—Miss Margaret Lawson Baxter, daughter of Governor and Mrs. George B. Baxter, to Mr. A. Volney Foster, of Chicago.

NEW ORLEANS

Michel-Sarrat.—Miss Marie H. Michel, daughter of Mr. and Mrs. V. E. Michel, to Mr. George Sarrat, Jr.

PHILADELPHIA

Brown-Stuart.—Miss Edith Crosby Brown, daughter of Mrs. Crosby Morton Brown, to Mr. Kenneth E. Stuart, of Philadelphia and London.

PROVIDENCE

Jacobs-Deakin.—Miss Ruth Isabel Jacobs, daughter of Mr. and Mrs. William Jacobs, to Mr. J. Arthur Deakin, of Birmingham, England.

RICHMOND

Spilman-Barrett.—Miss Annie C. Spilman, daughter of General and Mrs. Spilman, of Elway Hall, Warrenton, Va., to Mr. Richard Rice Barrett, of Concord, Mass.

ST. LOUIS

Dawson-Ives.—Miss Millicent Dawson, of Syracuse, N. Y., to Mr. Warren Ives, son of Mr. and Mrs. Gideon Sprague Ives.

Edgar-Bennett.—Miss Dorothy Edgar, daughter of Mr. and Mrs. William B. Edgar, to Mr. Henry Howard Bennett, of Port Huron, Mich.

Nixon-Littleton.—Miss Helen Nixon, daughter of Mrs. E. A. Nixon, to Mr. Lewis Lyall Middleton.

Meyer-McDowell.—Miss Elizabeth Meyer, daughter of Mr. and Mrs. Theodore T. Meyer, to Mr. R. Newton McDowell.

Weddings

NEW YORK

Da Gama-Hearn.—On November 28th, Mr. Domico da Gama, of the Brazilian Embassy at Washington, and Mrs. Arthur Hearn.

Grace-Grace.—On December 5th, at St. Peter's, Eaton Square, London, England, Captain Raymond Hamilton Grace and Miss Gladys Grace, daughter of Mr. and Mrs. Michel Paul Grace, of Battle Abbey.

Richards-Bache.—On December 16th, at St. Thomas' Church, Mr. Frederick Lloyd Richards, son of Mr. Charles Frederick Richards, and Miss Hazel Bache, daughter of Mr. and Mrs. Jules Bache.

Von Harrenreich-Young.—On December 10th, in Vienna, Mr. William Henry Young and Miss Lele von Harrenreich, daughter of Colonel and Mrs. von Harrenreich.

AUGUSTA

Blackshear-Allen.—On December 11th, at the home of the bride's father Mr. Archibald Blachshear and Miss Lucy Reese Allen, daughter of Mr. Joseph E. Allen.

(*Continued on page* 84)

TO MAKE SURE
of
YOUR NEXT VOGUE

Tear along this line

During the next few months—when everybody is awaiting eagerly the first news of early Spring fashions—there is always a greatly increased demand for VOGUE. At the same time, the newsdealers are likely, this year, to have on hand fewer copies than usual. So, if you are counting on your favorite newsstand for these important numbers, it is very important that you speak for them well in advance. Check them in the column alongside—it's the surest and easiest way.

Incidentally, you will, perhaps, be interested in learning of the change VOGUE is about to make in its newsstand distribution. As you probably know, the magazines you see spread out on the newsstands everywhere are merely borrowed, from a big central news agency. The newsdealers pay only for those they sell, returning the others. One newsdealer, therefore, may be using a big supply of VOGUE merely to decorate his stand, while a dozen others, sold out in the first few days, are writing and telegraphing for more copies to supply their customers.

This, we are going to remedy. Beginning January 1st, 1913 VOGUE is "non-returnable", which means that newsdealers will order only as many copies as they expect to sell. Publishers who have tried this method assure us that not only will we eliminate a great waste of copies now sent where people don't buy magazines like VOGUE, but that, by placing those same copies before people who do want them, we will sell a great many more.

The newsdealer who has to carry a stock of VOGUE at his own expense—instead of at ours as formerly—will naturally order only those he feels sure he can sell. ***So unless you think to tell him in advance,*** you may not always find the copy you want most. With some of the best numbers of the whole year—White and Southern Fashions, Smart Fashions for Limited Incomes, Spring Forecast—all right at hand, this would be particularly unfortunate.

But there is an easy way for you to avoid any such disappointment. In the column alongside is a list of "VOGUE for the Coming Year." Check there with a pencil those numbers you wish particularly to see. Tear out the list and hand it to your newsdealer the next time you pass his stand. He will be only too glad to have your copies waiting for you the moment they are out.

VOGUE
for the Coming Year

Check those numbers you want reserved for you—tear off long dotted line—and hand to newsdealer as memorandum.

- [ ] **MOTOR FASHIONS** *Jan. 1*
  Smartest novelties for owner, guests, car and driver.
- [ ] **WHITE & SOUTHERN FASHIONS** *Jan. 15*
  The trend of coming styles as seen in the Southland.
- [ ] **SMART FASHIONS FOR LIMITED INCOMES** *Feb. 1*
  First aid to the fashionable woman of small means.
- [ ] **FORECAST OF SPRING FASHIONS** *Feb. 15*
  The earliest authentic news of the Spring mode.
- [ ] **SPRING PATTERNS** *March 1*
  Working models for one's whole Spring and Summer wardrobe.
- [ ] **SPRING DRESS MATERIALS & TRIMMINGS** *March 15*
  How the Spring models shall be developed.
- [ ] **SPRING MILLINERY** *April 1*
  The newest models in smart hats, veils and coiffures.
- [ ] **SPRING FASHIONS** *April 15*
  The last word on Spring gowns, waists, lingerie and accessories.
- [ ] **BRIDE'S** *May 1*
  Late Spring fashions and special bridal interests.
- [ ] **SUMMER HOMES** *May 15*
  A journey "thro' pleasures and palaces" in Newport and elsewhere.
- [ ] **SUMMER FASHIONS** *June 1*
  The final showing of the Summer modes that will be.
- [ ] **EUROPEAN & TRAVEL** *June 15*
  Where to go, how to go, what to wear and how to wear it.
- [ ] **HOT WEATHER OUTING FASHIONS** *July 1*
  The correct wardrobe and equipment for all outdoor sports.
- [ ] **VACATION** *July 15*
  The perennial interests of Summer described and pictured.
- [ ] **OUTDOOR LIFE** *August 1*
  The beau monde at play in Newport, Bar Harbor and the Berkshires.
- [ ] **CHILDREN'S FASHIONS** *August 15*
  Outfits for the infant and the school boy or girl.
- [ ] **AUTUMN MILLINERY** *Sept. 1*
  A guide to the season's best expressions in hats and bonnets.
- [ ] **FORECAST OF AUTUMN FASHIONS** *Sept. 15*
  The first accurate forecast of the fashions for Autumn.
- [ ] **AUTUMN PATTERNS** *Oct. 1*
  A grown-up picture book, featuring VOGUE'S patterns for Fall and Winter.
- [ ] **AUTUMN SHOPPING** *Oct. 15*
  A tour through the best shops of two continents.
- [ ] **WINTER FASHIONS** *Nov. 1*
  VOGUE'S dress rehearsal of the Winter mode.
- [ ] **DRAMATIC & VANITY** *Nov. 15*
  The fine arts that make fair women fairer.
- [ ] **CHRISTMAS GIFTS** *Dec. 1*
  VOGUE'S solution of the Christmas Shopping problem.
- [ ] **CHRISTMAS** *Dec. 15*
  Midwinter fashions, festivities and frivolities.

Tear along this line

NEW YORK - PARIS - LONDON
are the Distributing Centers for

MRS. ADAIR'S
Ganesh Toilet Preparations

This facilitates in replenishing one's supply of toilet necessities whether at home or abroad—a convenience which is fully appreciated by Mrs. Adair's many patrons. Here, in America, the many and constant needs of an exacting clientele are attended with intelligent dispatch at Mrs. Adair's New York Salon, at 557 Fifth Avenue. Under the personal guidance of experts in Mrs. Adair's correspondence department, ladies throughout the country are experiencing the benefits of Mrs. Adair's home treatment preparations. A few of the Ganesh Preparations follow and you are invited to try them; they will be found efficacious. Your order received by mail will be promptly filled and full instruction for home treatment will accompany each preparation.

GANESH EASTERN MUSCLE OIL braces sagging muscles, renews wasted tissues, fills hollows and wrinkles. Bottle, $5, $2.50, $1. **GANESH DIABLE SKIN TONIC**, a splendid face wash, strengthens the skin; closes pores and alleviates skin flabbiness and puffiness under the eyes. Bottle, $5, $2, 75c. **GANESH EASTERN BALM SKIN FOOD** for tender, dry skins. $3, $1.50, 75c. **GANESH EASTERN BALM CREAM**. $3.00, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food. **GANESH LILY LOTION** whitens and smoothes the skin; protects face when motoring; prevents sunburn. $2.50, $1.50. **GANESH CHIN STRAP** removes double chin, restores lost contours; keeps mouth closed during sleep. $6.50, $5. **GANESH FOREHEAD STRAP** eliminates deep lines between brows, corners of eyes and over forehead. $5, $4. (Note illustration above).

GANESH TREATMENTS AT THE SALON

Skin and complexion blemishes are skillfully treated by adepts at Mrs. Adair's Salons. Each treatment is scientific and thorough and will be found particularly refreshing and beautifying. Single treatments, $2.50. Courses arranged for. Treatments given at residences or hotels by special arrangement.

Write for Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form;" valuable to every woman.

557 Fifth Avenue One block from the RITZ-CARLTON New York
LONDON, 92 New Bond St. W. PARIS, 5 Rue Cambon

Start the *New Year* with a *New Economy!*

Don't pay absurd prices for real laces and lingerie when you can buy from Maurice and save 50%.

Here, for instance, is a Baby Irish Chemisette of finest English thread. Studded front and back with roses in relief. To be worn over dress or waist. Order No. 9012. Value $5. Maurice price (special), $2.95.

No. 9007
Baby Irish Insertion with roses and shamrock in relief. About 2 inches wide. Special, per yard, 85c.

No. 9003
Baby Irish Collar, scalloped edging, rose and lattice design. Special, per yard, 65c.

And this is an ultra smart jabot with standing collar. Of fine French batiste edged with Baby Irish. Center panel of Baby Irish insertion. Order No. 9002. Value $4. Maurice price $1.95.

Ten minutes with our Catalogue will point the way to a *big* economy. Shall we send a copy?

MAURICE
398 Fifth Ave., New York
Opposite Tiffany's

S O C I E T Y

(*Continued from page 82*)

ATLANTA

Thornton-McCandless. — On December 4th, at All Saints' Church, Mr. Albert Thornton and Miss Edna McCandless, daughter of Mr. and Mrs. Edward S. McCandless.

Travis-Morrison.—On December 17th, Mr. John Livingston Travis, of Savannah, Ga., and Miss Anna Morrison, sister of Mr. Angus Morrison, Jr.

AUGUSTA

Phinizy-Harison.—On December 4th, at the Church of the Good Shepherd, Mr. Coles Phinizy and Miss Mary Gibbons Harison, daughter of Mr. and Mrs. William Henry Harison, Jr.

BALTIMORE

Goodwin-Keene.—On November 27th, at the home of the bride's mother, Mr. William Henry Baldwin and Miss Edna Louise Keene, daughter of Mrs. Robert Goldsborough Keene.

Patterson-Evans.—On November 29th, at St. Michael's and All Angels' Protestant Episcopal Church, Lieutenant Robert Emmet Patterson, U. S. A., and Miss Rebecca Evans, daughter of Mr. and Mrs. William James Evans.

BOSTON

Cutler-Bradley.—On December 14th, Mr. Roger W. Cutler and Miss Leslie Bradley, daughter of Mr. and Mrs. Robert Stow Bradley.

Karsner-Stanwood.—On December 11th, at the home of the bride's mother, Dr. Howard Thomas Karsner and Miss Audrey Whicher Stanwood, daughter of Mrs. Eben Caldwell Stanwood.

CHICAGO

White-Locke.—On December 19th, Mr. J. W. F. White, son of Mrs. Charles T. White, and Miss Lucile Locke, daughter of Rev. and Mrs. Charles Edward Locke.

LOS ANGELES

Comegys-Block.—On December 14th, Mr. Cornelius W. Comegys, son of the late Lieutenant Colonel Edward Comegys, U. S. A., and Miss Gertrude Ivy Block, daughter of Mr. and Mrs. Leonard F. Block.

PHILADELPHIA

Parker-Kelsey.—On November 12th, at the country home of the bride's parents, Chestnut Hill, Mr. Winthrop Parker and Miss Mabel Washburn Kelsey, daughter of Mr. and Mrs. A. Warren Kelsey.

PITTSBURGH

Pinto-Hollingsworth. — On November 16th, in the Church of the Holy Trinity, Paris, France, Monsieur Gaston Pinto and Miss Ruth Hollingsworth, daughter of Mr. and Mrs. W. F. P. Hollingsworth, of Pittsburgh and Paris.

PROVIDENCE

Gifford-Hawes.—On November 20th, at the Congregational Church, Mr. Guy Harold Gifford and Miss Marion Ray Hawes, daughter of Mr. and Mrs. Loring Pond Hawes.

Loring-Stone.—On November 20th, in Boston, Mr. William Cushing Loring, son of Mr. and Mrs. Stanton Dunster Cushing, of Boston, and Miss Gladys Annette Stone, daughter of Mr. Jerome Stone, of Cranston.

ST. LOUIS

Campbell-Boyle.—On December 21st, at the home of the bride's mother, Mr. Walter Taylor Campbell and Miss Mary Boyle, daughter of Mrs. St. John Boyle, of Louisville, Ky.

Lionberger-Cutler.—On December 7th, Mr. Donald F. Cutler, son of Mr. and Mrs. Frederick B. Cutler, of Brookline, Mass., and Miss Margaret Lionberger, daughter of Mr. Isaac H. Lionberger.

ST. PAUL

Burchard-Shields.—On December 28th, Mr. Lytton James Shields, son of Mr. and Mrs. L. E. Shields, and Miss Helen Anne Burchard, daughter of Mr. and Mrs. John E. Burchard.

SAN FRANCISCO

Preston-Murray.—On December 4th, at Fort Mason, Mr. Ord Preston, of Englewood, N. J., and Miss Caroline Merritt Murray, daughter of Major General and Mrs. Arthur Murray.

Sperry-Brooks.—On December 6th, at the home of the bride's parents, Mr. Frederick Willard Sperry, son of Mr. and Mrs. George Sperry, of San Francisco, and Miss Lorraine Brooks, daughter of Mr. and Mrs. George W. Brooks.

SEATTLE

Deering-Hauke.—On December 24th, Mr. George A. Deering, son of the late Captain George A. Deering, U. S. N., and Miss Mathilde Eloise Hauke, of Bellingham, Wash.

WASHINGTON

Stanley-Boyd.—On December 3rd, at the Church of the Epiphany, Dr. A. Camp Stanley, U. S. N., and Miss Alice Willard Boyd, daughter of Dr. John C. Boyd, U. S. N. and Mrs. Boyd.

Weddings to Come

NEW YORK

Cunningham-Sargent.—On January 17th, at St. Thomas' Church, Miss Mary Hale Cunningham, daughter of Mrs. James Cunningham, to Mr. Murray Sargent.

BALTIMORE

Perin-Harrison.—On January 14th, at Christ Protestant Episcopal Church, Miss Gladys Perin, daughter of the late Nelson Perin and Mrs. Perin, to Mr. Phillip Haxall Harrison.

CHICAGO

Felton-Sowers.—On January 1st, at the home of the bride's parents, Miss Ruth Felton, daughter of Mr. and Mrs. Samuel M. Felton, to Dr. William F. M. Sowers, of Washington, D. C.

Hamline-Ely.—On January 1st, in Grace Episcopal Church, Miss Josephine Hamline, daughter of Mrs. John H. Hamline, of Lake Forest, to Mr. Jay Morse Ely, son of Mrs. C. Morse Ely, of Wheaton, Ill., and Chicago.

PROVIDENCE

Grosvenor-Gardner.—On January 28th, at the home of the bride's mother, Miss Rose Phinney Grosvenor, daughter of Mrs. William Grosvenor, to Mr. George Peabody Gardner, Jr.

Dances for Débutantes

Chappell, Mrs. Walter F.—On December 23d, at the St. Regis, for her daughter, Miss Louise Chappell.

Gibb, Mrs Arthur.—On December 30th, at her home, 14 East Fifty-first Street, for her daughter, Miss Ruth Gibb.

Gould, Mrs. George J.—On January 8th, at her home, 857 Fifth Avenue, for her niece, Miss Hope Hamilton.

Thayer, Mrs. Benjamin B.—On January 10th, at Sherry's, for her daughter, Miss Tesson Thayer.

Trevor, Mrs. Henry Graff.—On December 30th, at her home, 28 East Fifty-second Street, for her daughter, Miss Margaret Trevor.

Receptions, Dances and Entertainments

Chansons en Crinoline.—On January 9th, at the Plaza, with luncheon in main restaurant; recitals in grand ball room.

Cutting, Mrs. Robert Fulton.—On December 26th, a dance for young people.

Dance for Débutantes.—On December 26th, at Sherry's, one of the new series of dances for débutantes under patronage of Mrs. C. Ledyard Blair.

St. Christopher League Dance. — On January 10th, at the Plaza.

Saturday Dancing Class.—On January 18th, at Delmonico's.

Wilmerding, Miss Henrietta.—On December 26th, dancing class at Delmonico's.

Charitable Intimations

Charity Ball.—On January 30th, at the Waldorf Astoria.

Costume Dance under the Auspices of the New York Diet Kitchen Association. On January 7th, Fifth Annual Ball at the Plaza. Patronesses: Mrs. W. K. Vanderbilt, Mrs. Henry Taft, Mrs. Henry P. Davison, Mrs. Albrecht Pagenstecher, Mrs. Henry Gifford, Mrs. Charles Francis Dean, Mrs. Andrew Zabriskie, Mrs. Isidor Wormser. Tickets may be obtained from Miss Anna E. Roelker, 41 West 39th Street.

Fancy Dress Ball under the Auspices of the Ladies' Auxiliary.—On January 9th, at Sherry's.

Club Cocktails

A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.

G. F. Heublein & Bro.
Sole Proprietors
HARTFORD
NEW YORK LONDON

Reduce Your Flesh

Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

DR. WALTER'S Medicated

Rubber Garments

FOR MEN AND WOMEN

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians.

Neck and Chin Bands $3.00
Chin only, $2.00

Used by Athletes, Jockeys, etc., the world over.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Elastic Corsets and Specialties
Riding Corsets, Tourist and Invalid Corsets, all models, made to order $6 up.
Write at once for further particulars.

DR. JEANNE WALTER
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Has Succeeded Finger Massage

Prof. E. J. MACK'S

MACSAGE ROLLER

The INTENSIFIED massage produced by this patented Multi-ball System (20 balls of York Ivory revolving by pressure against the skin) reaches every hollow and eminence, gradually and inevitably correcting all unevenness, helping to smooth out wrinkles and other blemishes, leaving a normal, healthy skin, soft in texture and attractive in coloring. The MACSAGE ROLLER is far superior to finger massage, which stretches the skin.

The most pronounced double chin will be improved by a daily application of the MACSAGE ROLLER, and massage creams are doubly effective when rubbed into the skin with this wonderful device.

Sent by mail on receipt of $3.00. Booklet mailed free.

USE MACREME—This cleansing and beautifying preparation is made especially for use with the Macsage Roller.

Prof. E. J. MACK, Suite 1004 507 Fifth Ave., New York

The JULIET GLOVE

Whitens, Softens and Beautifies the Hands

It is a medicated chamois glove of finest quality; so good looking and comfortable, that it may be worn motoring, shopping, resting or sleeping. Thus the process of whitening and softening goes on steadily, without effort or inconvenience to the wearer.

THE JULIET PASTE is absolutely essential to the success of the Juliet Glove. It must be freely applied according to instructions, and never penetrates the glove.

The Juliet Glove is made in wrist and elbow length, $3 and $4 respectively. Along with each pair is given free a $1 jar of Juliet Paste.

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Turn Back to Page 83

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A R T

CALENDAR OF EXHIBITIONS

New York.—National Academy. Winter Exhibition, until Jan. 12.

Public Library. Engraved portraits of Washington, until May 1.

M. Knoedler & Co. Water colors by G. M. Haushalter, from Jan. 2 until Jan. 11. Society of American Portrait Painters opens Jan. 15.

MacDowell Club. Seventh group of Paintings, until Jan. 11.

Folsom Galleries. Paintings by Alonzo Klaw, from December 30 until Jan. 13.

Montross Galleries. Paintings by Robert Reid, from Jan. 1 until Jan. 18.

Washington, D. C.—Corcoran Gallery of Art. Fourth Biennial Exhibition of Contemporary American Paintings, until Jan. 26.

Baltimore. — Peabody Institute. Annual Exhibition of American Paintings, from Jan. 8 until Jan. 26.

ART NOTES

ONE of the most important recent exhibitions was that of contemporary German graphic art, held at the galleries of the Berlin Photographic Company in December. Three hundred and thirty pictures, the work of eighty-three artists, were displayed on the walls of the galleries, while others for which wall space was lacking were stacked in an adjoining room from whence they were occasionally resurrected for the sake of the curious. Mr. Martin Birnbaum, who arranged the exhibition and explained the work in an introduction in the catalogue, deserves commendation—it was the most comprehensive collection of German graphic art ever brought to New York City or to this side of the water. During the course of the season it is to be shown in at least ten museums throughout the country—the Buffalo gallery to be the first.

It was a more powerful and pleasing exhibition than the one of contemporary German paintings—with its numberless portraits of the Kaiser to lend it an official air—held, a few years ago, at the Metropolitan Museum of Art. The explanation is simple: in the long list of German artists from Dürer down, as Mr. Birnbaum has it, the colorists were the exception, the draughtsmen the rule. Even in the instances of Menzel and Liebl and Lenbach, who stand out prominently as the colorists of Germany, drawing may be said to have been a supreme virtue.

Dürer's paintings, even after his famous pilgrimage to Italy, where he was confronted with numberless examples of the effects of richness and splendor into which the pigments might be forced, continued dry and uninteresting. The work of Menzel, with all its color sense, stamps on the memory, first of all, an impression of quick, active, powerful, expressive drawing; afterwards one may remember casually that it is fine in color. This may be said as aptly of the work of the present-day Germans—but in their case, the color schemes generally lack reserve, taste, call it what you will; they scream out in colors so discordant that their better qualities are overshadowed.

THE UNTRAMMELED GERMAN

It is in the graphic arts that German artists are at their best. The Berlin Galleries exhibition left a refreshing impression of virility, independence, and individuality in ideas as well as in language—which reminds us that in most collections of American pictures the search for individuality seems to have been conducted rather as a matter of the selection of words than of ideas, on the basis, perhaps, that strange words are less offensive than strange ideas. By contrast to the German collection it appears that, despite our brave boast of freedom, our artists are rather inclined docilely to obey conventional laws—to be fitted into moulds made for the subjugation of every sort of freedom. The Germans, on the contrary, very often go to the other extreme.

(*Continued on page* 88)

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Something Personal

By the Publisher of The Smart Set

I bought THE SMART SET from the Ess Ess Publishing Company in the Spring of 1911. In looking over the records since the first year the magazine was published, I found that THE SMART SET had always made money. In fact, seven or eight years ago, the magazine was making a very great deal of money.

This was one of the reasons why I bought it, but the thing that interested me most was the fact that although during five or six years practically no effort had been made to sell copies of the magazine — practically no one had been asked to buy it — still there were enough people who wanted it at twenty-five cents a copy or $3.00 a year to make it necessary to print an average of about 80,000 copies a month for five or six years.

The reason for this voluntary demand was, of course, the inherent merit of the contents of the publication. I figured to myself that THE SMART SET must have had a peculiar appeal to its readers and a subtle charm for them, to hold its clientele so consistently, month after month, and year after year, during a period of extraordinary competition on the part of other magazines founded in imitation. An analysis of the contents explains the appeal and the charm.

First and foremost, THE SMART SET is primarily a fiction magazine and its fiction, long and short, is of exceptional quality. Just as a good artist, in painting a picture to please himself — a picture that he loves to paint — is likely to paint the best picture of his life, so authors send to THE SMART SET the stories that they love to write, the stories that come from the heart, stories that they write, not to please some editor or to conform to some editorial policy, but to express their real selves.

The essays in THE SMART SET are usually the work of recognized masters in this branch of literary craftsmanship. They deal with the manifold aspects of human nature in an extremely bright, clever, pungent and amusing way, and have a flavor as distinctive as it is fascinating.

Many of the little plays that appear in THE SMART SET are afterwards presented with marked success on the stage, and managers and others interested in theatrical enterprises are continually on the lookout, in our pages, for good material of this kind.

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The monthly comment on new books and that on new plays are respectively written by H. L. Mencken and George Jean Nathan. The highly original, uncommonly witty, and altogether unconventional work of these two brilliant critics is followed with extreme interest and enthusiasm by a large and steadily-growing circle of admirers.

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A R T

(*Continued from page 86*)

It is possible that they know very little about modesty, false or otherwise; it is certain that they are not much troubled by that intimidating monster, self-consciousness. The exhibition at the Berlin Galleries proves them to be extremely serious, sometimes ponderous, pompous, sometimes grotesque, but rarely driven to hide behind the shield of hypocrisy.

Among the lighter pictures at this exhibition, those that more nearly approached frivolity were lithographs from the portfolio of Emil Preetorius. They were caricatures of society, and to say that they approached frivolity is to stretch a point. Simply drawn in a light, sure line, their satire is of the biting sort that leaves little or no room for laughter.

GRIM GERMANISM

Four still-life prints in color by Charlotte Rollius were captivating in pattern, the work of a woman of taste and intuitive reserve. In contrast to them were a number of Kathe Kollwitz's realistic symbols of the fiercest emotions. She has not time for those gayer things, Miss Kollwitz—for the land of butterflies, sunlight, of calico and silk, of flowers; in the life she depicts there is always the shadow of death, of the deeper emotions, of the miserable turmoil of souls in their struggle for life. Her pictures, handled with a masculine force, depict: "Without Work," "Death of the Woman," "Riot," "Want," "Death," "Consultation," "The Seizure," "The End," "The Scythe," "Arming," "Field of Massacre"—not a ray of that hope that for so long a time has been thought to spring eternal in the human breast.

A VERSATILE COLLECTION

Max Liebermann, who, with Max Klinger, Hans Thoma and Franz Von Stuck, is tremendously admired in Germany as elsewhere, lends a happy note to German art, a note that is badly needed. He is a simple naturalist deriving what pleasure he can, and that is no small amount, from scenes of everyday life, which he records with a quick, sensitive point. He has grace and lightness, something of the buoyancy of life, of its fire.

Max Klinger was represented by a cycle of Ovid and one of "Eve and the Future," minutely worked pictures—symbolical Germany has perhaps had an overdose of Bocklin—psychological, always sincere, and always serious. Hans Thoma upholds the end of dignity with forceful lines and a big, simple honesty that a certain amount of mannerism rather enhances.

The collection contained a very active view of Hamburg Harbor by Walter Zeising; a self portrait and a "Peasant Funeral" passing through a flower-decked field by Joseph Uhl; a cover design for Pan by Franz Von Stuck, who rarely touches the graphic medium; a fine portrait of Herman Bahr, who must be romantic, one by Emil Orlik, and several works that show that post-impressionism has not left Germany unscathed. Fritz Lederer brings up a memory of the simple and forceful line of Holbein. His portrait of Paul Wegener, the actor, black hair pushed back, neck bare, portrays the muscular strength of the face as well as its expressive quality. It is the face of an actor, a mummer, a face that may easily become a masque hiding the real man. Hans Meid has not a few things from the French of the eighteenth century, more of its spirit, perhaps, than Gaston La Touche. Otto Fischer employs black and white in bold contrasts. There was an expressive "Old Locomotive" by Lyonel Feininger. The "Struggle" by Fritz Hegenbart had a quality in color or tone not unlike that of eighteenth-century English engravers.

Willi Geiger is one of the most able of the men represented. His bull fights are arranged delightfully, with economy and a sense of the decorative. They are Spanish, truly, in the fiery intensity and swift insurgence of spirit and in the technique which arouse a thrill such as the actual occasion inspires.

AT THE MACBETH GALLERY

Paintings by William Baxter Closson, and marbles and bronzes by Chester Beach were shown at the Macbeth Gallery from the fourth of December to the sixteenth. Mr. Beach has just returned from a long stay in Rome, which was not without an inspiring effect. He has deserted that naturalism that he had acquired in Paris. He is a symbolist and an idealist. He seeks beauty in mind and in matter. Two of his works, the most important of them, showed that he draws a very definite line between the beauty that is spiritual and the beauty that is material. These were "Beyond," the figure of a young girl gazing at the womanhood she is entering with wonder and trepidation, and "Sacred Fire," a beautiful young woman nonchalantly guarding the vestal flame.

FREDERICK BRIDGMAN REAPPEARS

Frederick A. Bridgman, after a long absence from New York, reappears here with twenty pictures which he showed from December 3rd to 17th at the Folsom Gallery. They were of scenes at Algiers and Cairo, and of Normandy and Brittany. Mr. Bridgman, apart from his technique, which is, to an appreciable extent, that of his master, the late J. L. Gerome, is of a school of painting that is dying, along with the historical novel, a very natural death—a school that sought art atmospheres avidly and was helpless when not confronted by the picturesque.

EMELENE ABBEY DUNN

"Mediterranean and American Studies," in water color, by Emelene Abbey Dunn were shown at the Carroll Art Gallery from December 2nd to the 16th. Mrs. E. H. Harriman was one of the first visitors to this show, and proved her pleasure in a most convincing way by purchasing "Boats on the Nile, carrying freight," and "Primitive Irrigation and Sunrise on the Nile."

THUM BOX EXHIBITION

Over one hundred and fifty painters were represented at the annual Thum Box Exhibition held in the galleries of Louis Katz. The show was an Academy in miniature. It contained pictures by Frank A. Bicknell, Sophie M. Brannan, R. S. Bredin, Bolton Brown, J. F. Carlson, Bruce Crane, Carlton T. Chapman, Edward Dufner, Charles Warren Eaton, H. Peabody Flagg, Lillian Genth, C. P. Gruppe, Birge Harrison, William H. Howe, John C. Johansen, W. R. Leigh, Jonas Lie, Hobart Nichols, W. E. Norton, Julian Onderdonk, Alethea Hill Platt, Chauncy F. Ryder, Gardner Symons, Jules Turcas, Robert W. Vonnah, Hilda Ward and Cullen Yates. The exhibition closed on December 29th.

AUCTIONEERING ART

A collection of rare prints gathered by Charles Eliot Norton, formerly professor of history of Harvard University and the biographer of James Russell Lowell, was sold for varying prices at the Anderson Auction Gallery on the evenings of November 26th and 27th. This included works of Dürer, Schongauer, Israel Von Meckenem, Campagnola, Mantegna, Raimondi, Lucas Van Leyden, Rembrandt, and to mention a few moderns, Turner, Whistler, Haden.

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HOME SERVICE BUREAU.—This Bureau is prepared to give subscribers detailed information about property, house building, architects' services, building materials, methods of construction, general equipment, including detailed plans for furnishing and decorating of homes.

AUTOMOBILE NOTES.—This Department is conducted by Fred J. Wagner, the best-known writer on the automobile in America.

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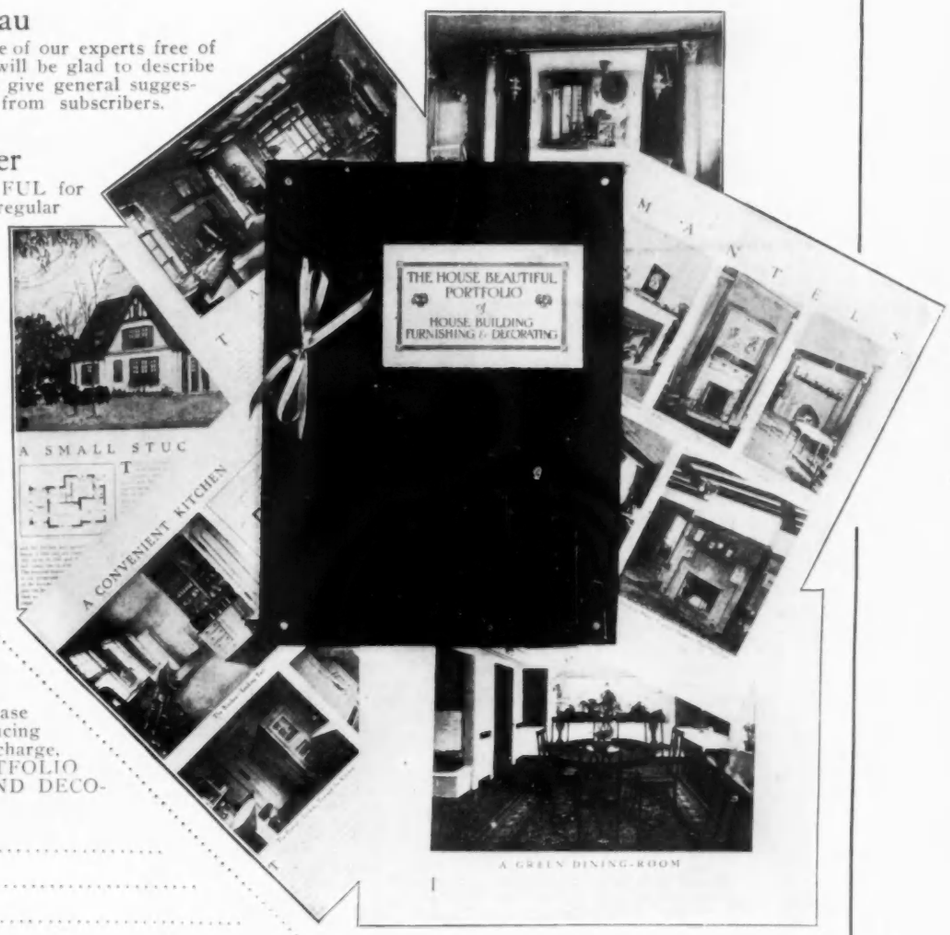

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SEEN ON THE STAGE

(*Continued from page* 48)

scene is a slander upon the social customs of New York. Mr. Rupert Hughes knows better than to lend his name to such a vulgar travesty.

"MERE MAN"

A PRIZE should be offered to any dramatic critic who can write a clear, coherent summary of the story of "Mere Man," the latest effort of Mr. Augustus Thomas. The piece starts out, simply enough, as a satire upon woman suffrage. The first act is intelligibly planned and deftly written. But early in the second act Mr. Thomas seems to lose all sense of purpose, and the subsequent dialogue drifts aimlessly into many divagations. The author discusses astrology, the servant-problem, politics, philandering, legal ethics, anarchy, the inequality of the sexes, and several other matters; but his many and diverse remarks seem to have no reference to any central theme. The general effect of the fabric is one of bewildering incoherence. Mr. Thomas seems, for once, to have lost his faculty for focusing attention upon the development of a clearly defined dramatic issue. It is to be hoped that this aberration is merely temporary. Even the appalling failure of "Mere Man" cannot lead us to forget that the author of "The Witching Hour" has made a more important contribution to our new American dramatic literature than any other playwright.

WEBER AND FIELDS

THE production with which Messrs. Weber and Fields inaugurated their new Music Hall resembled outwardly, in every traditional detail, the entertainments with which, a decade ago, they fairly earned the title of the Aristophanes of America; yet the old *vis comica* seemed to be lacking, and the new concoction as a whole was not enlivening. The auditor was permitted to remember with regret Dave Warfield and Pete Dailey and Sam Bernard and Louis Mann and Willie Collier and Fay Templeton and many other stars that used to shine in the little old music hall downtown. Nora Bayes and Jack Norworth, with their sentimental songs and iterated counterpoint, seemed somehow not up to the mark. One had too much of them. Weber and Fields themselves were as amusing as of old, but there seemed a lack of spontaneity in the material with which they had to work. Bessie Clayton danced as cleverly as ever, but in the old days one had not seen Isadora Duncan and Ruth St. Denis and Adeline Genée. The skit entitled "Without the Law" appeared deficient in the spirit of burlesque, and Marie Dressler, for all her comic corpulence, did not seem so deftly ludicrous as her more artistic predecessors. The chorus seemed alluring; but where were the tunes of yesteryear?

FOR HER SECOND SEASON

(*Continued from page* 34)

down the yoke and the back of the frock as far as the lower line of the hips. With this essentially girlish-looking afternoon frock is worn a hat of sapphire velvet.

INDISPENSABLE VELVET COSTUME

To attempt to get comfortably through a winter without a velvet costume is one of the follies which a girl who has seen her first season in society rarely commits. The necessary velvet coat and skirt costume is the *pièce de résistance* of the wardrobe and is needed for countless occasions. As it is a favorite garb for luncheons, there must be an extra blouse of matching hue to transform it into a one-piece frock. Just enough velvet is used for this blouse of persimmon red, shown at the bottom of page 34, to save it from the stigma of being a makeshift, and to identify it instantly with the costume which it supplements. The wide panel forming the middle front is edged along the lower half with a row of tiny velvet buttons. Tapering backward from this is a half-body of the velvet, surmounted by a bodice of persimmon chiffon laid in fine tucks which start from shoulder bands of silk embroidery and fine, coral beading. These tucks are separated from the middle panel by a narrow band of the embroidery, which also is used to outline the arm-scyes for the velvet sleeves. These terminate under narrow, turned-back cuffs of tucked chiffon. Long undersleeves of self-colored chiffon edged with velvet extend well down over the hands. A matching velvet ribbon for the coiffure completes this costume. A pretty way of arranging it is to bind it around the head from behind the ears so that the hair is puffed narrowly over the ears and fulled in front. It's a bit severe, but not too much so for a girlish face.

THE CONVENIENT POCKET AGAIN

She who is wise in dress lore, well knows the convenience of pockets in the morning frock as also how to conceal them. A frock of dark blue serge, the third at the top of page 34, has pockets on the hips just where the four-inch-deep tablier, edged with black rubber buttons, points sharply and abruptly downward toward the side seams of the skirt. These seams cleverly overlap the back form of the skirt, and are prominently stitched all the way down. This skirt panel is in reality a flap which turns down much like that on a sailor's trousers. It unbuttons and discloses a capacious pocket into which flat articles may be slipped without fear of bulging. To adjust this morning frock neatly takes only a very few moments, for the blouse, closing in front with rubber buttons, is finished at the neck with a carrickmacross collar and a pert red ribbon bow, and at the waist with a strap of red patent kid. High on the shoulders start curiously cut sleeves of the raglan type, having almost straight seams running under the arms and crossing them at the elbows. Under these caps extend long, close-fitting sleeves, closed at the wrist with two black rubber buttons.

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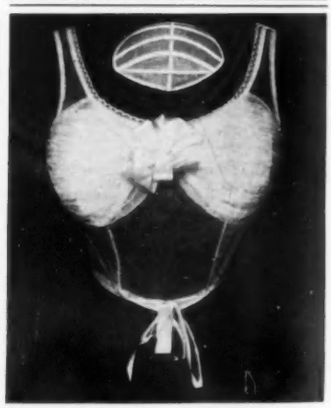

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Calendar

Dec. 26—Aft., Oratorio Society, Carnegie Hall.
Eve., Philharmonic Society, Carnegie Hall.
Dec. 27—Aft., Kitty Cheatham, Lyceum Theatre.
Aft., Philharmonic Society, Carnegie Hall.
Dec. 28—Aft., Ysaye and Godowsky, Carnegie Hall.
Eve., Oratorio Society, Carnegie Hall.
Dec. 29—Aft., Philharmonic Society, Carnegie Hall.
Jan. 2—Eve., Philharmonic Society, Carnegie Hall.
Jan. 3—Aft., Philharmonic Society, Carnegie Hall.
Jan. 4—Aft., Symphony Concerts for Young People, Carnegie Hall.
Jan. 5—Aft., Symphony Society of New York, Aeolian Hall.
Aft., Philharmonic Society, Carnegie Hall.
Eve., John McCormack, Carnegie Hall.
Eve., New York Plectrum Orchestra, Aeolian Hall.
Jan. 7—Aft., Edmond Clément, Aeolian Hall.
Eve., Volpe Symphony, Carnegie Hall.
Jan. 9—Eve., Boston Symphony Orchestra, Carnegie Hall.

MUSICAL EVENTS

THE musical event most anticipated for the New Year is the American début of Julia Culp, greatest of German *lieder* singers. A voice of exceptional beauty and flexibility is a necessary qualification for this work, but it is perhaps more as the instrument of interpretation and dramatic expression rather than for its own beauty, for the great *lieder* singer must possess intellectual and histrionic gifts as well as vocal in order to express the depth and subtlety of these most masterly songs. January 10th is the date set for Miss Culp's opening concert.

MADAME SCHUMANN-HEINK AGAIN

New York has had but few opportunities of hearing Madame Schumann-Heink this winter as a tour of Canada and the western states has absorbed much of her time. On December 1st, when she sang with the Philharmonic Orchestra, Carnegie Hall was filled to overflowing and a tremendous enthusiasm greeted the return of this ever-popular contralto. The following program was given by the orchestra, assisted by Mme. Schumann-Heink:

Symphony No. 5 Lenore.....Raff
Orchestra.
Aria from Odysseus.....Bruch
Madame Schumann-Heink and Orchestra.
Suite, Scènes Alsaciennes.....Massenet
Orchestra.
Erl King .....Schubert-Berlioz
Death and the Maiden..Schubert-Mottl
Dreams .....Wagner
Madame Schumann-Heink and Orchestra.
Nocturne .....Mendelssohn
Scherzo, Midsummer Night's Dream, Mendelssohn
Wedding March .....Mendelssohn
Orchestra.

CLARA BUTT AND EDMOND CLÉMENT

News from Paris tells of the great success of Clara Butt and Kennerly Rumford, who have been singing there with the famous Lamoureux Orchestra. They will be heard in New York January 7th and 14th, in concerts to be given at Carnegie Hall.

Edmond Clément, the French tenor and a pupil of the late Massenet, will give a recital on January 7th at which the principal feature will be a group of four songs written by Massenet and dedicated to M. Clément. This will be sung in public for the first time.

MASCULINE SINGERS AND PIANISTS

Reinhold von Warlich, the Russian-German basso, returns to New York early in January to be the soloist with the Philharmonic Society. Herr von Warlich, while on his recent Canadian tour, was the guest of the Duke and Duchess of Connaught, and one of his most successful concerts was that given in Ottawa under royal auspices.

At his January concert in New York he expects to sing, as his first number a Mozart aria, and for his second, a dramatic balled, *"Ein Music Bilt,"* which was written by Gretchaninoff for Chaliapine.

The many admirers of Mr. John McCormack will be interested in the announcement that he is to give one more recital in New York this season. This will take place on January 5th at Carnegie Hall.

Another soloist who has recently won laurels with the Lamoureux Orchestra in Paris is Josef Lhevinne, the Russian pianist, whose first American appearance this season will be with the Philharmonic Orchestra, December 29th. After filling his engagements in this country, M. Lhevinne will leave for a three months' tour of Australia.

Max Pauer, the pianist of Stuttgart, who comes to this country to tour with the Boston Symphony and Philharmonic Orchestra, is sailing from Europe on December 31st. The dates for his appearance with the Philharmonic are January 16th and 17th; on both of these occasions he will play the "Emperor" concerto of Beethoven.

THE PLECTRUM ORCHESTRA

The Plectrum Orchestra is a unique feature of the winter events. Those who are interested in the possibilities of stringed instruments and their romance in racial history are charmed and stimulated by the work of this organization, which consists of fifty musicians who play in exquisite fashion upon mandolins, mandocellos, guitars, harps, and other stringed instruments of quaintly beautiful tone. A series of four Sunday concerts by this orchestra includes many selections from the earlier composers whose music comes within the limitations imposed by the instruments of their day.

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GARAGES

(*Continued from page 56*)

fumes is also provided in this way. Strange to say, there are very few pits that are built like this. The garage proper is fireproof. A small door at the side opens into a little hallway from which the second story is reached. Off this hall there is a toilet room and a coat closet, while straight ahead is a workshop where there is electric power and plenty of room to make the majority of repairs required on cars to-day. Under the workshop there is a boiler room, reached by a flight of stairs beneath those leading to the second floor. A reinforced concrete floor roofs this boiler room in such a way that there is little opportunity for gasoline fumes to work their way in. These fumes must be carefully guarded against in grease traps, drains, and turntables. The heating pipes are carried from the boiler room through the walls into the garage and around the sides at the hight of about three feet. This allows a temperature as high as 70 degrees, although 55 to 60 degrees is usually sufficient to preserve the varnish, leather, and rubber, to keep the oil and grease in a soluble stage during the winter months, and to prevent the water pipes and the radiator on the car from freezing. The walls of this garage are eight inches thick, and there are no windows at the back. The ceiling is of asbestos, plastered on metal lath. On the second floor are a large playroom for the children, accommodation for storage of summer furniture, and a room for the chauffeur.

MADE OF REINFORCED CONCRETE

An unusual type of a garage built entirely of reinforced concrete is illustrated at the lower right of page 56. The foundations of the first story walls are of concrete, twelve inches thick, cast in wooden forms. A cellar extends under a third of the garage, reached from a bulkhead outside. This cellar contains a toilet room, a hot water heater, and room for storage. The floor above this is reinforced. In the ceiling of this garage there are three ring bolts, built to facilitate raising the car or any part of the car. Electric lights are placed at regular intervals, eighteen inches above the floor, so that a brilliant light may be cast on the running gear. There is an electric rectifier for charging electric vehicles, and ample provision for oil storage. If a fireproof garage is desired, it is perhaps more economical to build the walls above the foundation of brick or hollow tile, with the floors, foundations, and ceiling of reinforced concrete.

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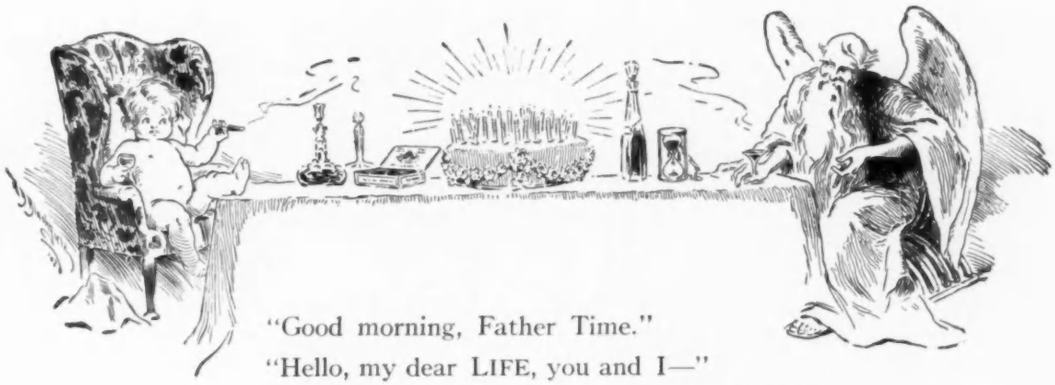

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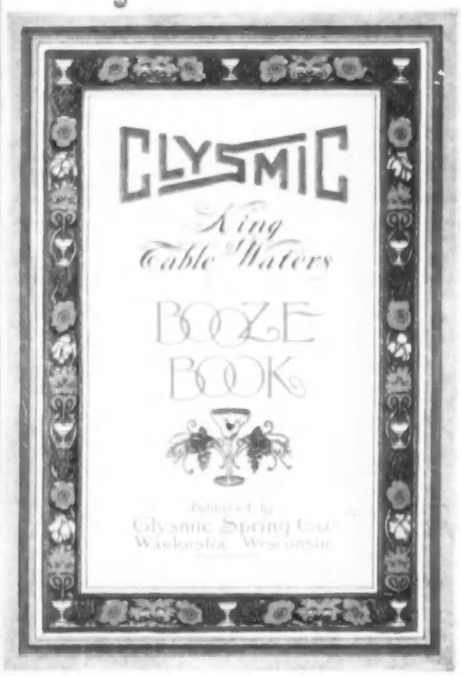

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